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MARVEL AGE
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DARKHAWK
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STAN LEE PRESENTS
MARVEL AGE®

SALICRUP'S SECTION

MARVEL AGENDA

Mondo Marvel	1
Marvel Trivia Quiz	4
Epic-Grams	5
Mark's Remarks	6
Mutant Report	8
The New Hulk	10
Reel Marvel	12
Marvel Licensed Product	14
Stan's Soapbox	15
HEMBECK	16
DARKHAWK Preview	18
G.I. JOE	24
THE 'NAM	25
Marvel Age of Comics, 1983 Part 2	26
New Talent Department	28
Letters	30

Way back in MARVEL AGE MAGAZINE #9[1] I wrote about the Comic Art Show at the Downtown Whitney Museum in New York City. Basically, I enjoyed the show, especially seeing pages of THE AMAZING SPIDER-MAN and THE FANTASTIC FOUR hung alongside the work of Andy Warhol[2], but felt the show was trying too hard to legitimize comics as art. More recently I was invited to attend the opening of !High & Low! Modern Art and Popular Culture at New York City's Museum of Modern Art[3], a major exhibition addressing the relationship between modern art and advertising, graffiti, caricature, and comics. Here it is seven years later, and comics have moved uptown.

Before I forget, I promised publicist Laura Noonan at Rogers & Cowan, Inc. that I'd mention AT&T [4]sponsored this exhibition. I'm happy to see AT&T support the arts, especially when it includes comics.

Now back to our regularly scheduled pontification! First off, I have to say how impressed I am that the Museum of Modern Art would consider including comics in a major exhibition. These guys have a "serious" reputation to maintain, and after reading a lot of the mostly mixed reviews I hope they haven't regretted their decision.

As for the show itself, let's just say I give co-organizers Kirk Varnedoe and Adam Gopnik an "A" for effort. Unfortunately their show is so ambitious, that the Museum simply isn't big enough to contain everything that should be included. The exhibition is really little more than the tip of the tip of an iceberg. Also unfortunately, it isn't nearly as tantalizing a tip as it should be. The 464 page book, !High and Low! Modern Art and Popular Culture comes a lot closer to realizing Kirk and Adam's ideas.

Since this is MARVEL AGE MAGAZINE, after all, I'm sure you'll forgive me if I completely ignore the advertising, graffiti, and caricature sections of the show[5]. The book offers quite a few interesting insights and observations on comic strips and comic art. Here's just one example:

> Open the funny pages of the New York newspapers in the last decade of the twentieth century and you see a coral reef of modernity, a slowly accumulated deposit of the century's styles and preoccupations and properties. Here is the art-deco duplex of a blonde flapper and her wistful husband: the Depression-era mansion of a wide-eyed street waif and her gleaming millionaire sugar daddy; the melodramatic lighting and hatchet-faced detectives of a forties film noir; the dusty expanses and two-story houses of a suburban tract development after World War II, with pensive children worrying on bare curbs. If the comics page is a mirror of modern life, it is a mirror of

(continued on page 7)

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MARVEL AGE® Vol. 1, No. 97, February, 1991. (ISSN #8750-4367) Published by MARVEL COMICS, Terry Stewart, President; Stan Lee, Publisher; Michael Hobson, Group Vice President, Publishing. OFFICE OF PUBLICATION: 387 PARK AVENUE SOUTH, NEW YORK, N.Y. 10016. **SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES.** Published monthly. Copyright © 1990 by Marvel Entertainment Group, Inc. All rights reserved. Price $1.00 per copy in the U.S. and $1.25 in Canada. Subscription rate for 12 issues: $12.00 U.S.; $17.00 Canada; and $24.00 foreign. This periodical may not be sold except by authorized dealers and is sold subject to the condition that it shall not be sold or distributed with,any part of its cover or markings removed, nor in a mutilated condition. MARVEL AGE (including all MARVEL titles and prominent MARVEL characters featured in this issue and the distinctive likenesses thereof) is a trademark of MARVEL ENTERTAINMENT GROUP, INC. **POSTMASTER: SEND ADDRESS CHANGES TO MARVEL AGE, c/o MARVEL COMICS, 9TH FLOOR, 387 PARK AVENUE SOUTH, NEW YORK, N.Y. 10016.** Printed in the U.S.A.

ITEM! When last we saw Shang Chi, the Master of Kung Fu, he had been poisoned and given less than a year to live. Now Shang Chi is back in an all-new 80-page spectacular on sale this month. It's called MASTER OF KUNG FU: BLEEDING BLACK, and it's by classic MOKF creative team Doug Moench, Dan Day, and David Day. BLEEDING BLACK picks up directly from Shang Chi's last appearance in MARVEL COMICS PRESENTS.

The new story involves a quest for the Elixer Vitale, the mysterious formula that kept Shang Chi's father alive for so many years. The book features the whole Shang Chi supporting cast, including such old favorites as Reston, Blackjack Tarr, and Shang Chi's ladylove, Leiko Wu. Villains include Zaran the Weapons-Master, and a new foe called Shadowhand, who is also after the deadly legacy of Shang Chi's dad.

Will Shang Chi find the formula in time? Or will Shadowhand beat him to it? For all the answers, you must read MASTER OF KUNG FU: BLEEDING BLACK!

ITEM! Well, 1990 has come to an end, and you know what that means. Yes, it's time for our second annual MARVEL YEAR IN REVIEW. THE MARVEL YEAR IN REVIEW is a 48-page magazine-sized edition, covering important developments in every book in the Marvel Universe. For those who found last year's edition to be a little wordy, fear not! Editor Bobbie Chase promises that the 1990 edition will "have less of a straight news format; it'll be more lighthearted, and have more features." Among this year's features: Marvel Millionaires, a gossip column, and the return of the ever popular best and worst dressed list!

Articles for the YEAR IN REVIEW are primarily written by Marvel's crack staff of assistant editors, assuring that crucial element of accuracy. Brand-new artwork for the YEAR IN REVIEW will be provided by such top artists as Art Adams, Lee Weeks, Mike Mignola, Andy Kubert, and Paul Ryan. The whole package is wrapped up in a snazzy Captain America cover by Kevin Maguire. Cap's been picked as Marvel's own Man of the Year—surely the highest honor of them all!

ITEM! Was that Spider-Man we saw hanging in the Museum of Modern Art? Not quite—but close! Last October, the Museum of Modern Art launched a major new exhibit called HIGH AND LOW: MODERN ART AND POPULAR CULTURE. The exhibit attempts to show how artists have been influenced by pop culture over the decades. The exhibit is divided into four parts: graffiti, caricature, advertising, and . . . COMICS!

Several of Marvel's mightiest attended the show, including "jazzy" John Romita, who found some of his comics under glass, although not up on the walls. Our own "jumpin'" Jim Salicrup attended the show, and gives his own review of it in his section this month. (Those of you who make a habit of skipping Jim's section may actually want to read it this month.)

Among the comics showcased in the exhibit were George Herriman's KRAZY KAT, several of TRUE ROMANCE and FIGHTING G.I. comics from the fifties, as well as the underground work of Robert Crumb. One of the more prominent painters featured in the exhibit was Roy Lichtenstein, who has adapted many comic book panels into paintings. The HIGH AND LOW exhibit runs at the Museum of Modern Art through January 15, 1991, so if you hurry, there's still time to catch it. Why not check out the exhibit, and see comics treated as the serious art form we always said they were.

ITEM! We're looking for a few good interns! That's right, we need more college interns to work here in the offices of Mighty Marvel, both during the school year and during the summer months. (We have plenty of high school interns, but the college ones seem to be a little harder to come by!) College interns are assigned to an editorial office, and act as assistants to that office. They handle all sorts of office tasks, and are involved in many aspects of comic book production. If you've always wanted to work for Marvel, this is the job for you!

It's a great way to get hands-on experience working in comics, and best of all, you get college credit fot it! The program is open to all college juniors and seniors, though if you intend to intern during the school year, you must live in the New York area. If you're interested, call (212) 576-9208, and tell 'em MARVEL AGE MAGAZINE sent you! It's like having an uncle in the comics business!

I SAID ENOUGH, REICHSMEN! I WISH FOR YOUR AGGRESSIONS TO CEASE AS WELL AS THOSE OF YOUR FORMIDABLE OPPONENTS!
NOW ABANDON THIS BATTLE! I WILL DEAL WITH YOU LATER!

ITEM! Get ready for WEIRD WAR 3! That's the title of the new EXCALIBUR graphic novel out this month by Michael Higgins, Chris Wozniak, and Tom Morgan. If you liked the "Cross-Time Caper," then you're really in for a treat, since WEIRD WAR 3 features a return to a world where the Nazis won World War 2.

Michael, who notes that he's scripted more issues of EXCALIBUR than anyone except Chris Claremont, said the graphic novel picks up on threads from EXCALIBUR #10. In that issue, we met the Nazi versions of the Excalibur team, called the Lightning Squad. In the new book, Michael takes that concept even further.

WEIRD WAR 3 deals with "the creation of the X-Men," Micheal stated—but they are a far different X-MEN than we've seen before! "Prof. Xavier on this (alternate) world is quite different from the Xavier we know and love," Michael noted. Adolf Hitler is a primary character in this book, and Xavier is his right-hand man.

The story deals with our world blending with the Nazi one, causing complete chaos on both worlds. This 48-page spectacular features both Excalibur and their Nazi counterparts, Lightning Squad—and that's not all! Wait till you meet the REICHS-MEN!

ITEM! "It's a side of Vietnam we haven't been able to do in the regular 'NAM comic book." That's how writer Doug Murray described the 'NAM Graphic Novel on sale this month, HEARTS AND MINDS.

HEARTS AND MINDS is a romantic triangle set during the Tet Offensive period of the Vietnam war. The triangle involves a Vietnamese soldier, an American officer, and a half-French, half-Vietnamese girl. Murray, the 'NAM's original writer, still scripts the occasional issue here and there. The legendary Russ Heath is penciling, inking, and coloring the book.

HEARTS AND MINDS begins with a young Vietnamese man who is shot when running away from the Viet Cong. Since he is believed killed, the man's wife goes off and becomes a prostitute. The wife then goes on to marry an American officer. But unknown to the woman, her husband is actually alive, and serving as a soldier in the Vietnamese army. In the end, it comes down to a meeting between the three—one which has deadly results.

Murray said he tried to make the book as true-to-life as possible, taking advantage of the greater freedom offered by doing the book as an Epic Comic as opposed to doing it for the Marvel line. Murray had high praise for his artist, saying "Russ Heath is one of the best in the business. The art is gorgeous."

So what are you waiting for, soldier? Put on your army fatigues and head on down to your comic shop to pick up a copy of HEARTS AND MINDS! Move out, men!

TM & © 1990 DOUG MURRAY AND RUSS HEATH

Pro File: PETER DAVID

Marvel freelance credits (past): AMAZING SPIDER-MAN, SPECTACULAR SPIDER-MAN, MILDLY INTERESTING SPIDER-MAN, WEB OF SPIDER-MAN, MARK HAZZARD, MERC, JUSTICE, WOLVERINE, X-FACTOR.

Marvel freelance credits (present): THE INCREDIBLE HULK.

My place of birth is: Fort Meade, Maryland

People who knew me in high school thought I was: . . . but I knew that I wasn't.

My hobbies are: Disneyana, and gasping at prices for Todd McFarlane artwork.

My pet peeves are: . . . shedding their pet peeve hair all over my furniture.

My favorite performers are: highly paid.

The last good book I read was: *The Dark Half*

The last good movie I saw was: *La Petite Sirene*

If they were making a movie of my life, I'd like to see my part played by: Matthew Broderick or Dan Travanti or the Rhino.

My oddest habit is: Bilbo Baggins (Oh, I'm sorry, that's my oddest Hobbit).

My greatest accomplishment outside the comics field is: My thirteen-year marriage to Myra, and my two kids, Shana and Guinevere.

The reason I got into comics was: I was caught walking out of the Marvel comics office with a typewriter and coffee maker, and had to fabricate a quick explanation. So I said I worked there. They bought it.

The biggest influences on my work include: Deadlines and bills.

The single work of which I am the most proud is: *The Atlantis Chronicles.*

My greatest unfulfilled ambition in the comics field is: Getting anyone to read *The Atlantis Chronicles.*

The worst part of my job is: Having to pretend I'm British so I can get work at DC.

When nobody's looking I like to: Put nonsensical answers into questionnaires.

The one thing I really want the world to know about me is: I'm here.

MARVEL® TOP TEN

Our Top Ten List this month comes to us from our home office in Milwaukee. This month, our topic is the Top Ten Best Lines From Seventies Sitcoms:

10. Sit On it
9. Up Your Nose, with a rubber hose
8. Shazbot
7. Kiss My Grits
6. Twice as far, with a chocolate bar!
5. Oh, oh, Elizabeth! This is the big one!
4. Hey Hi Hi! What's Happenin!?
3. Stifle yourself, dingbat!
2. Nanu Nanu

And the number one phrase from a seventies sitcom . . .

1. Dyn-o-mite!

OOPS, we seem to have goofed yet again. Must be some sort of computer error. What we meant to run was the Top Ten Best Selling Marvel Comics in the direct sales market for the month of August, as compiled by our own Vice President/Direct Sales, Carol Kalish. Here they are.

1. SPIDER-MAN #3
2. GHOST RIDER #6
3. X-MEN #269
4. AMAZING SPIDER-MAN #340
5. WOLVERINE #32
6. NEW MUTANTS #94
7. PUNISHER #41
8. PUNISHER #40
9. X-FACTOR #59
10. PUNISHER WAR JOURNAL #23

MARVEL TRIVIA QUIZ

No one can argue that the Incredible Hulk has proven to be one of Marvel's most enduring and popular characters. But when a hero stars in as many stories as the Hulk, some of those stories end up . . . well, just plain weird! Now, ol' Greenskin (or Grayskin, depending on what month this sees print) has never had his continuity cluttered by Hulk-Dogs, Hulk Revenge Squadrons, or the Fortress of Hulkitude. but in this month's trivia quiz, we look at some of the older phenomena in Bruce Banner's thirty-year comics career! Answers are on page 32 — if you dare!

—Brain Nelson

1. In his premiere issue, the Hulk encountered what Russian nemesis?
   A) The Gargoyle
   B) The Gremlin
   C) The Red Guardian
   D) Mikhail ("Misha") Baryshnikov

2. In one of his last Tales To Astonish exploits, the Hulk defeated what radical group that recently inspired a new foe for the West Coast Avengers?
   A) the Immortal Cadre
   B) the Reapers
   C) the Legion of the Living Lightning
   D) the Meat Puppets

3. Which disembodied intergalactic dictator did the Hulk overthrow?
   A) Ego
   B) the Plant Eater
   C) the Contemplator
   D) the Master Cylinder

4. The first battle between the Hulk and the Valkyrie carried the further attraction of a real-life guest star, the author of which novel-turned movie?
   A) "The Bonfire of the Vanities"
   B) "White Palace"
   C) "Dances With Wolves"
   D) "Donald Duck in The Three Caballeros"

5. And speaking of authors, which Harlan Ellison creation battled the Hulk over the microworld of Jarella?
   A) Harlequin
   B) The Ticktockman
   C) Psy-Klop
   D) Scout the dog

6. Which two Jacksons have affected the Hulk's life. One as a rare friend and the other as a head of the villainous Corporation?
   A) Crackajack and Curtiss
   B) Rick and Hammer
   C) Fred and Magnus
   D) LaToya and Janet

7. As portrayed by Bill Bixby on television, the Hulk's alter-ego was:
   A) Bruce Banner
   B) Robert Banner
   C) David Banner
   D) Uncle Martin's nephew Tim

8. In what magazine was "Teen Hulk" a recurring feature?
   A) NOT BRAND ECCH
   B) CRAZY
   C) PIZZAZZ
   D) TIGER BEAT

9. And in the green one's own magazine, THE RAMPAGING HULK, he fought Marvel's threats from the early 1960's in tales that were later revealed to be a product of what filmmaker?
   A) Dollar Bill
   B) Bereet
   C) Funky Flashman
   D) John Waters

10. The Hulk's "girlfriend" Betty Ross has been all of the following except:
   A) pregnant
   B) a nun
   C) a vampire
   D) winged

11. Which character out of literature battled the Hulk in a one-shot?
   A) Captain Nemo
   B) Quasimodo
   C) the Frankenstein Monster
   D) Scarlett O' Hara

12. Which Acts of Vengeance nemesis left his battle with the Hulk with one arm bent behind him?
   A) Spiral
   B) the Grey Gargoyle
   C) Graviton
   D) the shoe salesman from "Twin Peaks"

epic®grams

FEAR

By the time you read this, a dozen doorways to hell will have opened wide—some creaking open at an excruciating crawl, some slamming open with the thundering crack of impending doom. By the time you read this, a race of monsters of every size shape and complexion, and a myriad of horrors beyond human ken will have spilled out of their hidden darkness onto an unsuspecting, though less than innocent world. By the time this sees print, a cataclysmic clash of cultures will spill out into public view, unleashing a blood bath of epic proportions that may rend the netherworld asunder. And then, when all this has come to pass, a dozen doorways to hell—or maybe only *half* a dozen—will click softly closed. And that will be just the beginning.

JOURNEY INTO MYSTERY

This time out, we're taking a midnight stroll down one of the darker tendrils of the Epic Explosion: into Epic's horror line, and its terrifying hub, the Clive Barker titles. For those of you locked in a dark closet for the past several years—or more likely, for those of you who haven't been—Clive Barker is hailed as the most exciting new master of horror. His prolific pen has given light and eternal darkness to the mythos that is the basis for Epic's CLIVE BARKER'S HELLRAISER and CLIVE BARKER'S NIGHTBREED titles. So, turn off the lights and get ready to crawl up with a few bits and ends that might just crawl right back!

CHAMBER OF CHILLS

In the beginning, there was a puzzle, and the puzzle was difficult, and the puzzle was bad. Those unfortunate enough to find the solution to the box, a Pandora's box called the Lament Configuration, unwittingly opened the doors to hell itself and place themselves under the less than tender mercies of a host of demons called Cenobites.

This is the basis for Epics monumental series CLIVE BARKER'S HELLRAISER: a mature reader's horror anthology detailing the battle of hell's cenobites against all of mankind. It is a war on flesh itself, led by a perfect icon of evil at hell's center. A being known only as Leviathan.

From the beginning, this project was incredibly ambitious. To create a 64 page bookshelf format book with beautifully painted artwork by some of the top names in comics, prose, and illustration was one thing. To make it a regular ongoing unlimited series coming out quarterly was quite another. From its inception, the series has been a labor of love—or at least of respectful fear. And the series has been an overwhelming success, with more than a few minor migranes thrown in for good measure. But we slept too well at night. We still had time to eat, and we sometimes left the office before the witching hour. It was clear, we weren't doing enough.

TALES OF SUSPENSE

So, beginning in 1991, we are undertaking to make Epic's most ambitious, landmark series just that much more incredible: CLIVE BARKER'S HELLRAISER is going bimonthly. So beginning with issue #7, we will be nearly doubling your dose of harrowing heartbeats as we endeavor to seal hell's revolving door. On top of this, we will be spicing up the anthology format with HELLRAISER'S first continuing storyline, entitled THE DEVIL'S BRIGADE.

Get in at the start as we chronicle the events of a frontal assault by an elite squad of cenobites—many of whom you have seen before—as they manipulate events on Earth to assure hell's final victory. Mankind's only hope are five ordinary humans who, making the right choices, may lead to hell's final defeat, or making the wrong ones, usher in the final victory of evil.

Say . . . did you just see something move over . . . oh, never mind.

CREATURES ON THE LOOSE

The second of the CLIVE BARKER titles is NIGHTBREED, an ongoing bimonthly series chronicling the displaced legions of Earth's population of monsters as they search for a safe haven from mankind.

Written by Dan Chichester, this series boasts upcoming art by comics top terror artists, such as Mark "Aliens" Nelson and Jorge "Seven Block" Zaffino. The current storyline, running up to a critical climax in issue #10 is magnificently illustrated by Brett Blevins, and showcases areas of his talent he's kept in a dark musty basement for far too long. Scary stuff!

This storyline, "The Blasphemers" follows the struggle of a renegade band of Nightbreed who want to go against the laws of their underworld—they want to eat . . . well, let's just say they're not interested in playing nicely with their human neighbors. To stop them, Cabal, the once human leader of the Nightbreed, must muster his meager resources and destroy them once and for all—or be turned to *their* side!

Hey, are you sure something didn't just . . . aw, forget it.

MONSTERS ON THE PROWL

Also upcoming this year is a special series that will feature a crossover of these two triumphantly terrifying tales—HELLRAISER/NIGHTBREED: JIHAD! This series, also written by Dan Chichester and fully painted by Paul Johnson, will feature the armies of hell at war to conquer and subjugate the ranks of the Nightbreed. Not for the squeamish, this war promises to knock the netherworld all to heck!

Hey! What was that? . . .

AMAZING FANTASY

Er, anyway, to top all of this off, in the next year you'll be treated to a new CLIVE BARKER title, in the form of a three-issue adaptation of his fear-filled classic tale WEAVEWORLD. With full color art by Mike Marley, this titanic tale revolves around the Seerkind. An ancient race who have woven magic in and around humanity, they now find their very existence threatened by the Scourge: an unseen, unstoppable force that tracks and destroys the Seerkind for its own reasons. To this equation add the malevolent Immacolata, a Seerkind who wishes to rule her brethren—or destroy them, and a human who has stumbled onto the one object: a carpet woven of magic and home to the Seerkind. An object that Immacolata seeks to own, and the Scourge *needs* to destroy.

Okay . . . This isn't funny anymore! Turn on the lights, somebody?!

CHAMBER OF HORRORS

Whew. That's better. So, that's it for Epic this month. Next time we'll be checking in with quite a few intro's and changes to the ranks of the Epic legions—an explosion is never without lots of stars and sparks around! Until then, make sure you pay that electric bill—and keep some candles on hand, just in case. Sheesh!

Mark's Remarks

Oh-oh. I think the jig is up. Tom DeFalco just realized that I'm having fun on the various European business excursions he's sending me to. See, his idea to send me first to the Frankfurt Buchmesse (Book Fair) and then to the Bologna Fiera del Libro per Ragazzi (Children's Book Fair) was to punish me. Really. He thought I was having entirely too much fun being his second-in-command, his aide-de-camp, his right hand man . . . so I had some serious dues-paying coming to me. The way he made Marvel's foreign book fairs sound, I figured I was in for mind-numbing confusion mixed at times with utter boredom. But lo and behold, when I got there I had terrific times, met throngs of very nice people, and came away flushed with new perspectives and ideas for new projects. Well, I must have crowed a little bit too loudly about the merits of the Old Country, because Tom's been making grumbling noises about going abroad again and leaving me behind to hold down the fort (we wouldn't want it to rise, would we?).

Be that as it may, I just got back from my second trip to the Frantkurt Book Fair and found it just as interesting and enjoyable the second time around. I must admit, however, that it wasn't the revelation my first trip was—how could it be? You're only a wide-eyed novice once. The most interesting distinction between this year's trip and last was that we happened to be in town for the big German Reunification celebration on October 2, 1990. Frankfurt, of course, was not the hub of activity—Berlin was. But if I leaned my head out of my hotel window—farther. . .farther . . . whoa, I'm about to lose my balance . . . I could see fireworks over the Frankfurt skyline.

And I do have one very interesting thing to report to you, my fellow Americans—contrary to what I read in the various news magazines when I got back, the German people seem to be *against* reunification, or at least the rapid manner in which it was done. (Imagine learning something about the world's political situation from MARVEL AGE MAGAZINE!) The first tip-off was the big Anti-Reunification Parade we stumbled upon walking back from our first day of setting up the booth. Not well-versed in German, I couldn't tell what the parade was about even after being handed a pamphlet. Fortunately Bladkompaniet editor in chief Terje Nordberg was standing nearby to translate. (He's Norwegian but knows German.)

Then I talked to a number of native Germans (natives of what was once West Germany, that is) including Hans Fuchs and Heike Vollstaedt of Condor Verlag, our German publishers of Marvel comics, and watched a news documentary on German TV about the fall of the Berlin Wall. What seems to be the current sentiment of many of the people is this: the East Germans are against rapid reunification because their integration into a capitalistic economy is a scary prospect after 45 years of communism. As communists they were guaranteed jobs, but now they have to compete for them. East German factories are closing, unable to compete with Western products, and workers are being laid off right and left. The feeling among the former East Germans appears to be uncertainty and dismay.

The feeling among the former West Germans, on the other hand, appears to be resentment. Not only are "East" Germans competing for jobs in what was once "West," but those who get them do not as yet know what capitalist work standards are just yet, being used to somewhat less stringent work conditions under the communist system. Those "East" Germans who cannot get jobs or hold onto them have to be supported by welfare, which is paid for by the government, which in turn comes out of tax dollars. The "West" Germans resent hundreds of thousands of more people added to the welfare rolls. Finally, when the economies of the two sister countries were joined together, the East German Deutschmark was decreed to be equivalent to the West German Deutschmark so as not to devalue the hard earned savings of the "East" Germans. This is also resented by many "West" Germans since it does not reflect the currency's former buying power and gives the "East" Germans an allegedly unfair advantage.

So, you ask yourself, why did Germany reunify so fast if it was not the mandate of the people? Well, as I understand it, Chancellor Helmut Kohl wanted it to happen during his term of office so his would be the name to go down in the history books. Okay . . . I hear some of you saying—enough with Gru's Views on Current Events—get on to something comics related! Well, all I've got to say is this is my opinion column and I can write about whatever I want. So there.

Ahem. According to my dreadlock-adorned editor Jim Salicrup, if I don't get to something comics related within the next ten words, this will be my last Mark's Remarks. Three words left.

So did I tell you people how I almost became the Polish Spider-Man? True story. After Frankfurt, I was dispatched to Warsaw, Poland to attend a press conference for the members of the Warsaw press—we're talking newspaper journalists here, not fanzine journalists—announcing the new Polish-language editions of SPIDER-MAN and THE PUNISHER that premiered there earlier this year. The only thing was nobody would tell me till I got there what it was I was supposed to do there. Matter of fact, I knew Cristian Hammarstrom, editorial director of Semik Sweden, the parent group of the publishing operation in Poland, had brought one of our official Spider-Man personal appearance costumes with him. And I knew that he was too tall to fit into it and I was about the right height. And everyone kept telling me I was going to have to wear it at the press conference. So what was I to do but believe them?

Turns out they got some local actor to portray the web-man and all I really was there for was to give a little speech about Marvel's worldwide operations and our character's background. Hey, I had almost two hours to write the speech—no problem. Giving the speech was almost fun (don't let Tom know, though). Since as far as I knew no Polish journalist there understood English, I had a translator sitting next to me to translate my speech sentence by sentence, And when the translation gives you time to mentally rehearse and polish your next sentence before speaking it—a cakewalk. If anyone would like a transcript of my speech to the Polish press, send a self-addressed stamped envelope to Mark's Remarks in care of this magazine. That way I won't bore the rest of you with the exact content of my pontifications.

I'd much rather use the space available to me this month to make a few comments about Poland and its people. What's that, Jim? This had better be comics related? Trust me, Jim. I'm a professional.

Warsaw wasn't exactly how I'd imagined it to be. I figured it was all going to be dreary monolithic gray and in point of fact, the buildings were various pastel shades of gray. The people seemed friendly—particularly the women I managed to get to dance with

me in the Warsaw Marriott discotheque, despite the fact they apparently had no idea what I was saying. After being in Frankfurt where most everyone knows at least a little English, it was bracing to be in a country where no one knows any English. (They were taught Russian as their second language, this being an ex-communist state.)

A few other points of interest. First, the city looks like something out of a World War II movie with its narrow cobblestoned streets and low buildings. I was informed that the city had been virtually leveled during the war but every building was rebuilt by Stalin according to its pre-war specifications. Thus there's a real old European feel to the place, a sense that it is not (yet) homogenized with the rest of modern Western culture. Second, there must have been some kind of ordinance that prohibits obtrusive signs and advertising. No store signs thrust out into the street. The only way you could tell a place was a store was by looking at the lettering on the front window, provided you could read Polish, that is. Third, considering that Poland was a police state, I never saw any police anywhere! Not a traffic cop, not a meter reader, not a badge-wearing law enforcer anywhere. Yet I felt perfectly safe wandering around alone. Apparently the crime rate is very low and there are no parking regulations to worry about.

Oh, and comics? Yes, comics are sold only on the newsstand there, places marked "Ruch" which I never figured out if it meant "newsstanc" or was the proper name of a newsstand chain. I checked out a number of them and sure enough saw SPIDER-MAN and the PUNISHER sitting on the counter in most places. I even saw a teenaged boy buying one! How tempted I was to try to tell him who I was, but I'm far too humble, particularly when there's an insurmountable language barrier. Hey, I could've given him my business card that has Spider-Man on it.

You know, as I wandered about in Warsaw on that pre-drizzly October afternoon, I wondered if Poland really needed to have SPIDER-MAN published there. I mean, must America export its pop culture everywhere on Earth? Wouldn't it be okay if a country remained pristinely, blissfully unaware of another country's pop icons and artifacts? Won't the institution of a homogenized global culture help stamp out the wonderful diversity each nation of people has to offer? Naah, it's just a comic book, and I'm an expendable cog in the culture machine that is Marvel. Er, what I meant to write is that it is just as presumptuous of a person (say, me) to patronizingly decide that a culture be preserved pristinely as it is to presume that every culture in the world wants a SPIDER-MAN on the newsstand. No culture exists in a vacuum anymore—foreign influences always impact upon it. Yes, even here in America. If the Polish people have a need for Spider-Man, they'll buy this book. If they don't, they won't buy it and it'll be discontinued. It's the people's right to decide what should and should not be a part of their culture, not some outsider like me. And to judge by that kid I saw buying a SPIDER-MAN, there is a need for the webby guy in Polish culture.

I'd like to leave you kind indulgent readers with one last anecdote from the Warsaw press conference. My speech is over, I'm relaxing, the publisher of the Polish Marvel titles, Stanislas Dudzik, is chairing a question and answer session from the press, which I admit I'm not paying that much attention to since I can't understand it anyway. Suddenly Stanislas turns to me and says, "Mark, why don't you take that question?" I snap to attention and say sure. The translator translates it for me: "Do you feel that the Punisher is a good role model for Polish children?" I go slack-jawed. I know it's no one in Marvel — U.S.A.'s fault that we happen to be publishing a PUNISHER comic there — they chose their own publishing program — but all the same I mentally vow to punish everyone on our staff responsible for that title's popularity as soon as I get back. Provided, that is, I make it out of that room alive. Sure, Tom, it's your turn to go to Europe next time, right?

—Mark Gruenwald

SALICRUP'S SECTION

(continued from inside front cover)

curiously retentive kind, in which a reflection lingers in the glass long after their parallel forms in the other popular arts have become small minority enthusiasms. It's as though Mack Sennett two-reelers and Warner Brothers[6] crime melodramas and Paramount social comedies were still being turned out every day on a discreet back lot in Los Angeles.

Here's another that I particularly like:

The comic strip's connection to a Romantic dream of a universal language may remind us that the comic strip is in many ways not a precursor of modern art but another kind of modern art, and shares many of the same motives, forms, and dreams.

Well, I couldn't agree more! I wish I could say the same about their observations regarding Marvel Comics:

The effect of Pop in general and Lichtenstein in particular on the comic books was intense and/immediate. Pop art saved the comics. The most successful comic books in the stunning and unlooked for comic-book boom of the sixties, those produced under the editorship of Stan Lee at Marvel, enthusiastically took up the elements of Lichtenstein's style—its rejection of "realistic" detail, the emphasis on undulating black curves, the whistling, plunging spaces, the irony—and began to apply them to the mass-culture objects as they were being made. Lee, for instance, soon would instruct his artists (who before long included many of the more talented members of the D.C. stable, among them John Romita) to draw pages of action without any plot—the Fantastic Four tearing apart a space station, say, with no plot in mind or purpose in sight—to which Lee would only add dialogue that was deliberately, ironically at odds with the action[93]. ("Hey Stretcho, didja remember to turn the stove off?," the Thing might cry as he pitched a villain in Plastic Man's direction.) The ironic disassociations of tone that Lichtenstein had achieved through his arsenal of transformations were quickly incorporated into the styles of the comics themselves. Marvel even produced a line of "Pop" comics.

Whew! There's so many wrong conclusions jammed into that paragraph that its mind-boggling! It's easier to simply say, they're completely wrong on every count. Pop Art didn't save comics. Stan wasn't in any way influenced by Lichtenstein. Stan never instructed artists to draw "without any plot." They meant Mr. Fantastic not Plastic Man. Marvel didn't produce a line of "Pop" comics, rather at one point the Marvel Comics Group actually did change its name to Marvel Pop Art Productions but shortly changed it back. I could go on and on but you get the idea.

The authors treat the works of such comic art greats as Winsor McKay, George Herriman, Robert Crumb and others with much more respect. Perhaps it's because there already exists a large amount of serious criticism addressing their work. The authors are unable to "find" anyone of serious artistic merit that hasn't already been discovered by comics' cadre of elitist critics. They're unable to see beyond what has already been either documented on film in "Comic Book Confidential" or included in Richard Marschall's book "America's Great Comic-Strip Artists."

!High & Low! is such an ambitious undertaking that it was virtually doomed to fall short from the start. The idea is still an exciting one, and I hope that more narrowly defined and focused exhibitions might be forthcoming in the future. Kirk Varnedoe and Adam Gopnik deserve praise for even daring such a feat, despite its enormity.[7] I'm hopeful the art world will continue it's newfound interest in this *other* kind of modern art.

If you get a chance to see the exhibition for yourself, please do, it's definitely worth the trip despite my reservations. And hey, tell'em Marvel sent ya!

—Jim Salicrup

(Continued on page 32)

X-TRA THE MUTANT REPORT X-TRA

VOLUME 5 "THE NEXT STEP IN NEWS EVOLUTION" NUMBER 4

WHO IS WHILCE PORTACIO?

or Wha' Choo Talkin' 'Bout Whilce?

Who shares a hip California art studio with X-MEN artist Jim Lee and inker Scott Williams? Who was asked to draw the X-MEN before Jim Lee was offered the job? None other than Whilce Portacio, who will assume drawing and inking duties on X-FACTOR beginning with issue #63. Whilce will also help usher in some major changes for the not-so-merry mutants.

First things first, however. What kind of name is Whilce [pronouced "willz"] Portacio? "My last name is Filipino," he explains, "'Whilce' was a high school nickname but I really don't want to discuss that. The details are 'mushy.'" Adding to the name game is the fact that when Whilce signed his covers for THE PUNISHER, he signed in Japanese.

Whilce drew issues #8 through #18 of THE PUNISHER, a big break for the up-and-coming artist, but one that eventually took its toll. "One of the reasons I hopped out on THE PUNISHER was because it was such a 'down' book," Whilce admits. The artist also relates that he received invitations to speak at grade schools, but turned them down because of the comic's violent nature.

Former editor of THE PUNISHER, Carl Potts, gave the young artist his big break at Marvel. Whilce's father, a navy officer, retired in the Philippines, but the budding artist was not happy there. He got a plane ticket and ended up at a California comics convention, showing his portfolio to Carl, who took him.

"My drawing isn't too different from what I was doing then, but I didn't know how to tell stories," according to Whilce. Carl sent him cinematography books to aid him in his storytelling. And it worked. Whilce can now say, "I came out of doing THE PUNISHER a lot more disciplined than I was before. It taught me to do things I wasn't adept at, like buildings and crowds.

Besides drawing everyone's favorite gun-toting vigilante, Whilce found time to ink Art Adams' LONGSHOT graphic novel and Jim Lee's first two ALPHA FLIGHT covers, as well as pencil a Thor story in WHAT THE. . ., a back-up story in a DAREDEVIL annual, and Steve Gerber's upcoming two-issue limited series LEGION OF NIGHT. The last title taught Whilce a lesson in punctuality; as he puts it, "I was from that batch of artists who are more concerned with how art looks than what the deadline is."

Whilce has come a long way since then, and lately his studio colleague Jim Lee has been influential in his art. "Me and Jim have a real nice competitive relationship, a one-upsmanship kind of thing. He pushes me to do things I ordinarily wouldn't do," Portacio explains, "I'm pretty much on the realist side of art. Jim taught me to loosen up and exaggerate more."

The first goal Whilce related in his drawing of X-FACTOR is "getting rid of Bobby's [the Iceman's] belt . . . it's very

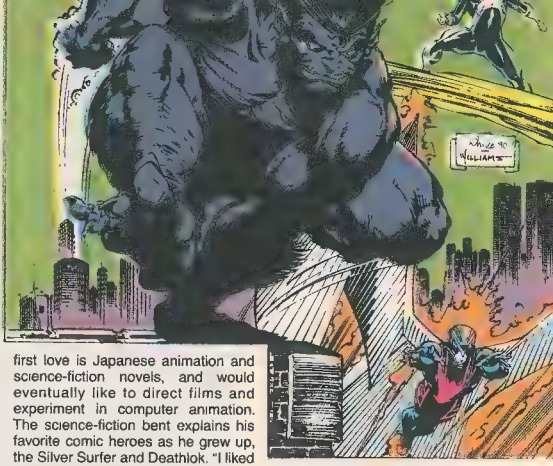
bulky and unbecoming." On a more serious note, the artist is plotting his first two issues, #63-64, with X-FACTOR writer Louise Simonson. Whilce elaborates: "I'm interested in Japan. Weezie. [Simonson] called me and we are doing a Japan story, which could turn into something long-lasting for X-FACTOR."

Which character is Whilce most looking forward to drawing? "Opal, Bobby's Japanese girlfriend," is the response. Might Whilce have a Japanese fetish? The answer is a sheepish, "Uh, yeah."

Among Whilce's other desires in drawing the comic is to emphasize the dark, "Punisher-like" side of Archangel, and to "establish Scott [Cyclops] as leader again and get rid of the ship." In Whilce's hands, Jean Grey will probably lose her cowl, while the Iceman's presentation will become more spectacular, with ice-chips everywhere.

As fans may have heard, some major changes are coming up for the mutant titles, changes whic involve "establishing the curent X-Factor as a real team again," as Whilce says. The artist wants to change what he perceives as a "kind of wimpy" image the team has had before it assumes its new, central status in the mutant world.

Shocking as it sounds, Whilce claims not to be a great comic book fan. His first love is Japanese animation and science-fiction novels, and would eventually like to direct films and experiment in computer animation. The science-fiction bent explains his favorite comic heroes as he grew up, the Silver Surfer and Deathlok. "I liked the alien and extremely good qualities the Silver Surfer represented, and the aspect of evil Deathlok possessed originally. He wasn't an angelic guy but he was human," remembers Whilce. But Whilce adds that he "grew up" with Jack Kirby and always wanted to draw comics.



It is certain that this artist throws himself into his work. Portacio loves to research, and brags, "You can pretty much ask me any questions about guns, and I'll answer them." You see, when Whilce was drawing THE PUNISHER, his father's navy contacts in the Philippines allowed him to try out guns so that he could draw the vigilante's arsenal more accurately.

Gazing into the crystal ball, Portacio sees his Filipino heritage coming into play in his art. He has been researching the history of the Philippines for future plot possibilities, and studio friend Scott Williams "suggested adding a Filipino to X-Factor." In more fanciful moods, the artist even dreams of "writing whole stories, if Bob [Harras, Whilce's editor] will let me."

But for now, Whilce mostly enjoys "telling the story, layouts, and redesigning costumes." After his two issues of co-plotting with Simonson, Portacio will plot the following seven issues with his friend Jim Lee. With his first issue under his belt as of this writing, the artist is very excited about his future as X-FACTOR artist. And his enthusiasm is contagious: "I'm having a ball, and I can't wait to draw my first fight scene. The gauntlets have been thrown!"

—Lee Benaka

THE NEW HULK®

Over the last three decades you have seen the Incredible Hulk change in various surprising ways, most recently into the gray Hulk who has appeared in the book for several years now. But now it's time for another change. Starting in issue #379 Bruce Banner will no longer change into the Hulk and back: he will be the Hulk all the time! Or, rather the Hulk and Bruce Banner will have merged into the same being, one with Banner's face and intelligence, but with the Hulk's body and strength. And he will now be working for a clandestine organization out to change the course of events throughout the world.

This is the culmination of a plan that Peter David has had for the Hulk ever since he began writing his adventures four years ago. Peter was trying to get back to what he believed was the basis of the character: that the Hulk embodied another side of Bruce Banner's personality. In short, Bruce Banner suffers from what psychologists call a multiple personality disorder. Peter notes that the Hulk's co-creator, Stan Lee, "always called him the Atomic Age Jekyll and Hyde, which I absolutely agree with." But, Peter believes that after the original six-issue HULK series ended, writers treated the Hulk as if he were a character entirely different from Bruce Banner who just happened to share the same body. Not surprisingly, then, Bruce Banner and the Hulk also regarded each other as separate entities. "For over twenty-five years we've had the Hulk looking disdainfully down his nose at 'puny Banner,'" Peter points out, "and Banner, for that matter, thinking of the Hulk only as a monster who absolutely must be destroyed, and not associated with himself as an individual at all, but merely some bizarre aberration."

So Peter wanted to revise the treatment of the Hulk as a character, but he did not want to do it completely dismissing the previous quarter century of HULK stories. He says there are two ways in which long-running comics series are usually revamped these days. "One is just to retool them from the ground up and just pretend none of this stuff ever happened, which I think is insulting to the readers, not to mention the writers, the artists, and the editors of the previous stories. What you're doing is sending a message to the fans that says, 'Hey, if you liked those stories over the past two decades, what was wrong with you? Because we don't like them.' The other way that some writers do it is just come in and start a new storyline where all of a sudden all kinds of things come totally out of left field. Whenever I take over a book, instead of just tossing everything out and starting over, I go back to what has been done and say, 'Okay, what is the logical progression of events based on what has gone before?'"

In THE HULK's case Peter went back to a story that Bill Mantlo had done about Bruce Banner's childhood in issue #312. "I think that issue is one of the greatest issues of THE HULK ever to come out. Here he reveals Banner was abused as a child by his father [Brian], and that the potential for the Hulk was there from the very first moment that Brian Banner started abusing Bruce and that Bruce started witnessing the abuse of his mother. I thought, here are the building blocks, here is the basis of what the Hulk persona should be about. Most multiple personality disorder victims are people who were abused as children, who come from the exact kind of situation that Bill established for Bruce Banner."

Peter also wanted to go back to the smarter version of the Hulk that Stan Lee and Steve Ditko had portrayed at the end of the Hulk's original six-issue series. "My model for the gray Hulk was the Hulk as he appeared back in issue #6, with the Metal Master. I loved the way the Hulk was played in that issue." But Peter felt he could not suddenly have the green Hulk go back to acting that way "because the green Hulk is limited and defined by twenty-five years worth of 'Hulk smash!' You can't suddenly have the green Hulk acting in ways that he hasn't before because the fans are flat out not going to accept it." That is why he decided to work with the new gray version of the Hulk instead, whose personality was much less defined.

From the beginning Peter wanted to merge the two sides of Bruce Banner's personality. But first he had to lay the groundwork, by bringing the Hulk and Bruce to realize they were both sides of the same person. It would take time for the Hulk and Banner to accept the truth after believing they were separate beings for so many years, so Peter worked to bring about their realization slowly but surely. "Essentially for twenty-five years Banner would try to lead a normal life, and the Hulk would always come tripping along and screw things up for him. So I flipped it: the Hulk was trying to lead a normal life—normal for the Hulk: being a leg-breaker for a casino owner — and Banner comes along and screws it up. The subtext is the Hulk realizing subconsciously that this is what it was like for Banner all these years. And the Hulk starts to reach a bit more understanding about what it was like to be Banner."

Eventually, Peter realized that he need not only work with two sides of Banner's multiple personality. "It took me maybe three years to realize, 'Wait a minute! Why only two? Why can't we bring back the green Hulk and have him co-exist with the gray Hulk since they're both different aspects of Bruce Banner's personality?" And so the

green Hulk returned in recent issues. "The gray Hulk is basically Banner in late adolescence and in his twenties. The green Hulk is Banner as a child."

In real life people with multiple personality disorders can have twenty or more separate personalities. Peter considered coming up with more personalities for Banner, "but my concern was if I did that, I was going to start to trivialize it. I was afraid that the fans weren't going to accept it or were going to start laughing about it. We've already got people going, 'You've got a gray Hulk and a green Hulk. When do we see the magenta Hulk and the chartreuse Hulk?' So I flat out said I'm not going to do that at this point."

Now, in issue #377, "Bruce, the green Hulk and the gray Hulk all come to a final acceptance of each other, "and the three sides of Banner's personality are finally merged into a whole through hypnosis by the Ringmaster under the supervision of Doc Samson. But the end result is something no one expected. After all, he is still affected by the gamma radiation that gave the Hulk his super powers. So the new Banner still looks like the Hulk: big, green, and superhumanly strong. But he will still have Bruce Banner's face. The gray Hulk will make his last appearance in issue #378, in a flashback story in which he battles the Rhino. From issue #379 on, the new version of the Hulk takes over.

However, Peter says, even though Bruce's personalities have been integrated into one, he will still have severe emotional problems. Bruce has always repressed his emotions, especially his capacity for rage. Peter believes, "He's always been afraid if he had the full range of emotions, he would wind up becoming like his father. What if he were right? What if he did start to become more angry, more menacing, more uncontrollable, and ultimately, more dangerous?" Slowly, over time, the new Banner/Hulk will turn into what Peter calls "a 6'6" total paranoid, and the thing is, he's not going to realize that there's something wrong with him. He's going to think there's something wrong with everybody else."

Meanwhile, from issue #379 onward the Hulk will become involved with the Pantheon, a mysterious group whose existence Peter first mentioned back in issue #368. "The Pantheon is basically a think tank with teeth. They analyze the state of the world. What think tanks generally do is they come up with all kinds of reports and recommendations, and they give them to politicans who don't do anything. The Pantheon takes matters into their own hands. They do what they want, all with the conviction that what they are doing is for the betterment of mankind. Now, of course, the Nazis did the same thing. So the Pantheon are going to be treading a very fine line in the gray areas between doing what's right and doing what's wrong." The Hulk will become an operative of the Pantheon and thereby become involved in situations where, Peter says, "there is no clear-cut moral stand to take." For example, Peter says, the Pantheon may tell the Hulk that there is a foreign dictator whom the U.S. government wants to overthrow, but the Pantheon wants to keep him in power for different reasons.

Meanwhile, Peter reveals, "I want to set up storylines for the supporting characters' entire lives revolve around the hero. Rick Jones's response to everything he's been through is that he's withdrawn into this ultra-cool persona. He's taken the viewpoint that nothing's going to faze him any more, because he's seen it all." But Peter plans to come up with a way of breaking through Rick's defenses, probably through bringing in a person he describes as a shocking and unexpected person from Rick's past.

As for Bruce's wife, "Betty's not sure how to deal with the concept that her husband is now acting totally different than he ever did before and that's he's now permanently big and green. So she's going to need some time to come to terms with this." Betty will decide to visit the grave of her father, the Hulk's nemesis General Ross, only to discover no one knows where he is buried, and the mystery will continue to unfold over subsequent issues.

Issue #380 will focus on Doc Samson, and the Abomination returns in issue #382, in a tale that introduces his wife. Peter hopes to feature a guest star in issue #383, possibly either the Ghost Rider or the Punisher. And after that the Hulk may go back to Las Vegas to investigate the murder of his former boss, Michael Berengetti. Dale Keown continues as the regular penciler, although issues #378 and #380 will be drawn by Bill Jaaska.

So the Hulk is about to embark on a whole new phase of life, radically different from anything that you have seen before. Through working with the Pantheon, the Hulk will become involved with a wide range of aspects of modern society: crime, ecology, science, politics. "Hopefully we'll get people thinking and talking about the rights and wrongs of things," says Peter. And certainly, over the coming year, people will be talking about the new HULK

—Peter Sanderson

Welcome back to *Reel Marvel*, MARVEL AGE MAGAZINE's newest column. For new readers, this column focuses on Marvel's rich history of television and movie adaptations, both past, present and future.

Last issue, we took a look at the entire screen history of the amazing arachnid, Spider-Man. This issue (and the next) we'll take a closer look at the short-lived live-action TV series, with a complete episode guide.

As related in last issue, the live-action *Spider-Man* series was sold by Stan Lee, over lunch, to Dan Goodman, who in turn put Charles Fries in control of the show. The CBS series cast Nicholas Hammond (one of the children in *The Sound of Music*) in the role of Physics grad student Peter Parker and Spider-Man. J. Jonah Jameson was played in the pilot by David White (of *Bewitched* fame) and Robert F. Simon in the regular series. The younger Aunt May was played by Irene Tedrow in the series, although (believe it or not) Jeff Donnell in the pilot. Michael Pataki played the new Police Captain Barbera, a constant thorn in Spider-Man's side, who disappeared after the first season. Perky Chip Fields played Jameson's secretary, Rita, while Ellen Bry played rival photographer Julie Masters in the second season's final seven episodes.

The pilot did well in the ratings, eventually spinning off the semi-regular series which was now called *The Amazing Spider-Man*. Five episodes ran in Spring 1978, all to respectable ratings, yet CBS failed to green-light a regular series. Instead they ordered eight more episodes and showed them spottily over the next year. What follows is a listing and description of each and every episode of the first season, including the pilot.

1. "Spider-Man" 9-14-77

Guest Stars: Judy Tyler – Lisa Eilbacher; J. Jonah Jameson – David White; Police Captain Barbera – Michael Pataki; Byron – Thayer David

Writer – Alvin Boertz; Director – E.W. Swackhamer

In this 94-minute premiere film, science student Peter Parker is bitten by a radioactive spider which gives him superhuman powers. With his newfound powers, he creates a costume and sets out to fight crime as Spider-Man. First he must stop an evil scientist —who's mind-controlling ten prominent New York citizens—from blackmailing the government for 50 million dollars! After spectacularly battling samurai thugs and falling victim to the mind-controlling device himself, Spider-Man defeats the evil Byron and saves New York.

Comments: It is actually Jameson and Robbie Robertson (who never appears again) who coin the name "Spider-Man" and give Peter the idea for the costume here. Where Peter gets the costume and material to build the web-shooters is never fully explained. The pilot includes some of the few scenes of Spidey actually swinging on his web-line, a costly and dangerous effect. And poor Peter, after a fall from a skyscraper, must hitch a ride with a garbage truck. This is the loser we know and love.

Unlike wall-climbing effects on *Batman* (the only previous show to use this), many shots of Spider-Man climbing buildings were done live in downtown New York, with invisible wires.

2 and 3. "The Deadly Dust Pt. I and II" 4-5-78 and 4-12-78

Guest Stars: Rita – Chip Fields; J.J. Jameson – David White; Gale Hoffman – Joanna Cameron; Mr. White – Robert Alda

Writer – Robert Janes; Director – Ron Satlof

In this two-part episode, a physicist plans to build a nuclear reactor at Peter Parker's college. When the deadly plutonium is stolen by students and made into an atom bomb, Spider-Man intervenes. Instead of being grateful to the hero, the police finger him as the thief! Now a fugitive, Spider-Man is hunted by the police, the FBI, and crusading reporter Gale Hoffman. When Mr. White, an international arms dealer, steals the bomb and threatens to detonate it in Los Angeles, it's up to Spider-Man to defuse the bomb and save the city, the visiting President, and his reputation.

Comments: Joanna Cameron, fresh from her own series as the DC superheroine, *Isis*, plays reporter Gale Hoffman of *The Weekly Examiner*, a Florida-based national paper (read; Supermarket tabloid). More than a few comparisons can be made between her and Lois Lane. Peter actually attends some classes in this episode, rather than just working in the labs. He also has his first flash of Spidey-sense here, something never fully explained. Peter's eyes light up and flash red and blue, and he sees negative images of whatever dangerous action is in prog-

ress nearby. The Spidey-tracer is also used for the first time, completing Spider-Man's arsenal.

This is one of the best written stories in the series, despite an awfully silly showdown in a western ghost town supposedly on the outskirts of Los Angeles (can you say "Western back lot," boys and girls? I knew you could.). Another scene near the end involves Spidey jumping from a helicopter high above the city, later to a web-line onto a second. Though the copter sequences are exciting, the blue-screen falling effects looked terribly cheesy.

4. "The Curse of Rava" 4-19-78

Guest Stars: Mandak – Theodore Bikel; Trina Pandit – Adrienne LaRussa; Rusten – Byron Webster; Dr. Keller – David Ralphe

Writer – Dick Nelson & Robert Janes; Director – Michael Caffrey

When Mr. Mandak, a powerful telekinetic and leader of a cultish group which worships Rava, causes a statue of the Rava idol to fall in a museum, it is Jameson who is arrested for attempted murder! Spider-Man gets a confession from a Kalistani cult member who also informs him that the cult intends to use the idol to take over the country. Spider-Man tracks down the now-missing idol to Mandak's headquarters and fights the telekinetic and his guards in a brutal battle. Mandak is accidentally crushed by the idol at the episode's end, and Jameson is exonerated.

Comments: Generally a weak episode, this re-used Spider-footage from earlier shows, much as the earlier *Spider-Man* cartoon did. A scene with Spidey on top of Captain Barbera's car is particularly in character, with the telekinetic battle at the end about the most exciting part of the episode.

5. "Night of the Clones" 4-26-78

Guest Stars: Lisa Benson – Morgan Fairchild; Dr. Moon – Lloyd Bochner; Dr. Reichman – Rick Traeger; Aunt May – Irene Tedrow

Writer – John W. Bloch; Director – Fernando Lamas

Trouble starts when an angry clone of the brilliant cloning scientist, Dr. Moon, decides to strike back at the TOVAL Committee at their award ceremony. Spider-Man is on the case when the Moon Clone tries to kidnap Lisa, the daughter of the Committee's Chairman, but he is injured and the Clone collects drops of his blood. Spider-Man, realizing the Moon Clone is likely to strike again at the TOVAL Masquerade Ball, is surprised to find himself faced with a clone of himself! It's Spider-Man versus Spider-Man, with two Dr. Moons awaiting the outcome of the deadly battle!

Comments: This episode has a fairly funny sequence at the Masquerade Ball, when it seems that almost everyone shows up dressed as Spider-Men. Stuntwork was excellent in this one, especially the ending fight between the Spider-Men. Aunt May reappeared (this time played by a woman), and not-yet-famous Morgan Fairchild starred.

6. "Escort To Danger" 5-3-78

Guest Stars: Lisa Alvarez – Barbara Luna; President Calderon – Alejandro Rey; Matsu – Harold Sakata; Maria Calderon – Madeline Stowe

Writer – Duke Sandefur; Director – Dennis Donnelly

Peter becomes the official escort of international beauty contestant Maria Calderon, daughter of a foreign president. When she's kidnapped along with the President's aide, Spider-Man has to track them down before Lisa Alvarez can force President Calderon to resign and endorse her as President of the foreign country. But when he gets captured as well, can Spider-Man escape in time to get Maria back to her father before his politically fateful announcement?

Comments: This episode is more dated than the rest with its heavy use of disco dancing. It is, however, the first episode to use realistic spider-webbing rather than the heavy rope webbing used in most episodes.

Next issue, we'll have the second part of the *Spider-Man* episode guide, detailing the last seven episodes, plus information on where to get them on videotape! I'd still like to know what shows you'd like to see covered in this column in the future, so send those cards and letters. We'll see you next issue, with Spider-suits on, right here at Reel Marvel.

Everyone knows the fun baseball, football, and basketball fans have had collecting and swapping tradings cards of their favorite sports heroes. Now Marvel fans can get in on the fun in a big way with the premiere edition of the Marvel Universe tradings cards!

It's a numbered 162 card set filled with all sorts of extras. First off there are the categories—Super Heroes, Super-Villains, Rookies—the super heroes who had new titles in 1990, Team Picture, Famous Battles, Most Valuable Comics, Interviews—where Spidey interviews some of the most famous good and bad guys in the Marvel Universe, a checklist card and a unique Stan Lee card. The set also includes a bonus—5 separately numbered limited edition hologram cards randomly scattered in the wax packs.

But as neat as the idea of limited edition holograms cards is, wait'll you see the all-new art on the card fronts contributed by Jim Lee, Art Adams, Paul Ryan, Ron Frenz, Tom Morgan, Mark Bagley, Sal Buscema, Mike Manley, John Romita, Sr., Joe Sinnott, Joe Rubinstein, Bob McLeod and Jim Sanders! In the Most Valuable Card category, you'll find full color reproductions of classic and recent covers of some of our most famous comics. And just as much fun as the art on the front are the facts, figures and, as Stan might say, the tintinnabulatin' trivia on the back.

We hate to intrude on all this great news with some bad, but we feel it only fair to mention the fact that even though you'll be able to find the 1990 Marvel Universe trading cards wherever you find sports trading cards and comic books, you're going to have to act quickly to make sure you get yours. These cards are so neat we're afraid they might just sell out the day they arrive at your favorite store! And the last thing we want is one of our fans to miss out on the trading card fun!

—Dwight Jon Zimmerman

COMPUTER GAME SECRET HINT

Time now for our second in the series of helpful "secret hints" for the Marvel Super Hero computer games by LJN/Acclaim. This one is for the Spider-Man Game Boy adventure and it comes courtesy of LJN/Acclaim ace Carol Albert who says that when fighting Mysterio, Green Goblin and other villains, "Don't forget to chow down on those 'Spidey burgers'—they'll give you extra energy to keep swinging and shooting through all the exciting game levels!"

Good luck! And be here next month when we bring you another hint for one of LJN/Acclaim's Marvel Super Hero computer games.

Hi, Heroes!

You may have noticed that I recently tried an unusual experiment in our Spider-Man newspaper strip. But for those of you who didn't notice, be ye not too sorely aggrieved, for as surely as night doth follow day, I shall tell thee about it now!

Some of you older Spideyphiles might remember a story Marvel published 'way back in those prehistoric days when Jazzy Johnny Romita and I were cantankerously chronicling ol' Webhead's adventures, the plot featured Colonel John Jameson, a heroic astronaut who, wouldja believe, just happened to be the son of that nefarious nabob of the newspaper world, J. Jonah Jameson!

As the yarn progressed, Colonel Jameson's body was exposed to some mysterious space spores he had encountered in space, spores which amazingly altered him both physically and mentally, transforming him into an almost unbeatable engine of destruction whose chief aim in life was to crush (you guessed it) Spider-Man!

By now you're probably mumbling to yourself, "Okay, okay! We get the idea! But what has this got to do with trying some cockamamie experiment in the Spidey newspaper strip?"

Seeing as how you were kind enough to ask, here's the scoop. Up till now, I've always written original stories for Spidey's newspaper adventures, stories which haven't appeared in any comic books. But a few weeks ago, when it was time to write a new plot for our wondrous little wall-crawler, I got hit with this ginchy idea. . .

There might be thousands of people who read Spidey's newspaper strip adventures who have never read about him in a comic book; because, tragic as the thought may be, there are probably quite a few misguided newspaper readers who don't (Sheesh! I can hardly write such a tragic sentence) — who don't read comic books!

And that's when I decided to conduct one of this century's noblest experiments! No, it's more than an experiment — it's a crusade! A crusade for the purpose of showing non-comic book readers what they're missing!

Well, you can guess the rest. I decided to base the present episode, which is now appearing in more than five hundred newspapers throughout the free world, on that now-classic comic book story featuring J. Jonah Jameson's astronaut son, John. I wanted newspaper readers to see a character transforming from a normal man to a super hero, then to a supervillain, then finally to — aw, but why give it away? Besides, I'm sure you've already stopped reading the Soapbox because you're madly racing to get to your local newspaper so you can catch Spidey's latest episode!

But, for those of you who are still bravely sticking with me till the bitter end, I have a boon to crave of thee. Drop me a line when you get the chance and let me know if you'd like to see more stories from the wall-crawler's comic book past featured in his newspaper strip. This is your chance to help create a policy which may affect the entire comic strip universe, so don't take your responsibility too lightly, hear?

And now, on to other matters of equally portentous insignificance!

I've finally decided on the exact title for the spectacular new series that all of comicbookdom is eagerly awaiting with bated breath. A few issues ago I mentioned that "The Marvel World of Tomorrow" was merely a tentative title, because it sounded a little too awkward, too unwieldy. Also, it didn't sound erudite enough to sit proudly on your bookshelf next to the *Encyclopedia Britannica*, *Plutarch's Lives*, *The Harvard Classics*, and *The Essential Forbush Papers*.

Well, the uncertainty is ended. I've dreamed up a title which is almost worthy of the dazzling artwork of Jolly Johnny Byrne himself! It better be, since he brilliantly illustrated the entire first issue! But I can't tell it to you yet because I wanna run it past our ever-exemplary Editor In Chief, Terrific Tom DeFalco as well as the rest of the gang in the Bullpen. Hey, this title is so important that I'll even see what Slim-Jim Salicrup thinks of it — and you know how tough *he* can be! And this'll be my first chance to get into a real editorial huddle with Marvel's cool and charismatic new President, Merry Terry Stewart, who's the biggest Bullpen booster and the most refreshingly rabid comics fan you'll ever find outside of Yancy Street! And finally, if Mischievous Mike Hobson deigns to give our new title a thumbs-up, we'll know we're a shoo-in!

What's that? You don't wanna wait? You want to know what our nifty new title for Marvel's great upcoming superseries will be? Tell you what — let's make a game out of it! A personally autographed, fully-transistorized, hard disk No-Prize to anyone who can guess the correct name and sends it to us before the book goes on sale! And never let it be said we turned you away without a hint! The title consists of three words; and one of them is — TOMORROW!

Okay, all you guessing gurus, see what you can come up with. And while you're waiting, here's a mantra to help you concentrate. . .Si jeunesse savait, si vieillesse pouvait!

Excelsior!

Stan Lee

WILLIE LUMPKIN

STAN AND DAN'S CLASSIC COMIC STRIP FROM THE FABULOUS FIFTIES

© 1990 by Stan Lee and Dan DeCarlo

hembeck's
PAGE
3 AM. A NICE QUIET SUB-URBAN NEIGHBORHOOD A POSSIBLE~MAYBE EVEN PROBABLE~FUTURE
YOU'RE LOOKING AT THE HOME OF DR. and MRS. BRUCE BANNER~BETTER KNOWN TO US ALL AS THE FORMER BETTY ROSS AND THE EVER INCREDIBLE HULK.
sniffle..
4 AND IN THIS POSSIBLE~DID I MENTION MAYBE EVEN PROBABLE~FUTURE IT'S ALSO THE HOME OF~
WAAA!
BABY HULK!
HULK?
HULK!
WAKE JUNIOR HUNGRY
OKAY, WIDDLE HULK BUDDY, YOUR DADDY'S GETTING YOUR FORMULA. HOLD TIGHT AND BEFORE YOU KNOWS IT, IT'LL BE YUMMY IN YER TUMMY!
WAAAAAA
shh~YOUR PAPPY'S WARMING YOUR GAMMALAC, JUNIOR.
COULD..
..YOU..
PLEASE
..CALM..
DOWN?
WAAAAAA
SHADDUP!
HENRY, I DON'T KN THIS IS SUCH A GOOD AFTER ALL, WE JUST IN YESTERDAY, AND
ALLOW OUR NE MORE THEIR O AFTER ALL SON
:slurp: :slurp: :slurp:
oh, heh, WELL, GEE, y'SEE WE JUST MOVED IN YESTERDAY, AND WE THOUGHT THE NEIGHBORLY THING TO DO WOULD BE TO COME OVER AND INTRODUCE OURSELVES. NOW, WE REALIZE IT'S A BIT..ah.. LATE, BUT WELL, YOU KNOW HOW PACKING BE,
heh, SO~
:urp:
BAH! PUNY NEIGHBORS!
SLAM!
WELL, KID, NOW TH YOUR SNACK, YO HAPPY. TELL ME ANYTHING ELSE YOUR OLD MAN CAN DO FOR YOU?..

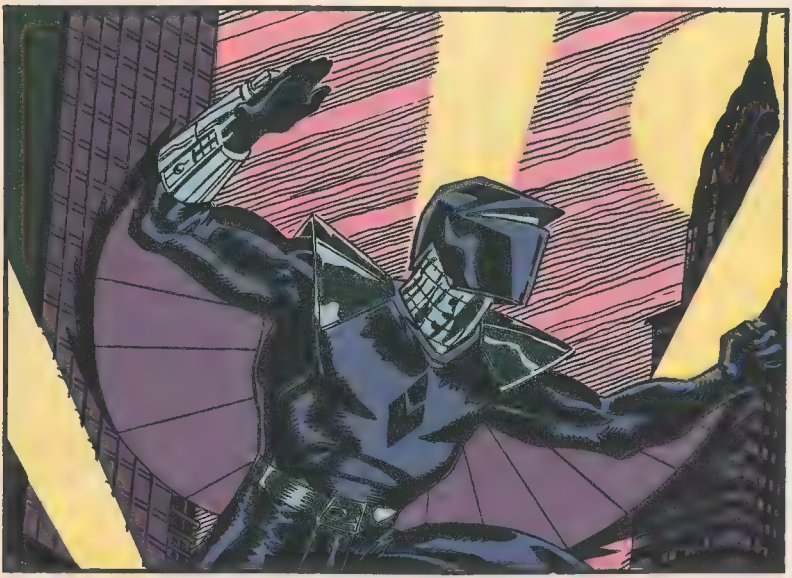
FRED HEMBECK CHARACTER AND THE DISTINCTIVE LIKENESSES THEREOF IS A TRADEMARK OF FRED HEMBECK

WAAA!
..PUNY HUMANS... DON'T YOU KNOW YOU CAN'T STOP HULK?..
..huhz..
WHAT?..
OH MAN--I WAS HAVING ANOTHER ONE OF THOSE GREEN DREAMS.
..IT'S YOUR TURN TO GET UP AND FEED THE BABY, DEAR.
WAAA!
AGAIN?!?
I'VE GOTTA FEED THAT LITTLE MONSTER AGAIN??
Y'KNOW, MY BEAUTY SLEEP WOULDN'T NEED TO KEEP GETTING MESSED UP IF YOU'D JUST AGREE TO DO WHAT MOST OTHER MOTHERS--
WAAA!
JUST FORGET IT, BUDDY!!
THIS IS ONE KID THAT'S DEFINITELY GOING TO BE BOTTLE FED! CASE CLOSED!
WAAA!
NOW, GO!
I'M GOING, I'M GOING.
bah-- THE LESS SLEEP HULK GETS, THE MADDER HE BECOMES.
I DON'T CARE, ALICE. I'M NOT ABOUT TO
BAM BAM
NOW WHAT?
BAM BAM
slurp slurp slurp
BUT HENRY--
SHUSH, ALICE. YOU JUST LET ME HANDLE THIS IN MY OWN WAY...
WHAT?
..uh oh..
ME AND MY BIG MOUTH...
ALL RIGHT, THAT IS IT. FIRST THING IN THE MORNING I'M CALLING REED RICHARDS...
OWW!
STUCK MYSELF WITH THE GHOSTING PIN AGAIN!..
RICHARDS'D BETTER NOT PUT ME OFF AGAIN--
--HE'S BEEN PROMISING ME THOSE ADAMANTIUM DIAPERS FOR WEEKS NOW!...

LOVINGLY DEDICATED TO JULIE "the NIGHT TERROR" HEMBECK

DARKHAWK™

We've all heard, "Be careful what you wish for, because you just might get it!" Well, nothing illustrates that adage more than DARKHAWK, a new Marvel ongoing series.



It begins innocently enough. Chris Powell is a normal 17-year-old living in Queens and going to Peter Parker's Alma Mater, Midtown High School. He has friends, a girlfriend and two brothers that he fights with constantly.

"His parents are hard-working people —his father is a cop and his mother is an assistant district attorney," explained series writer Danny Fingeroth. "But both his parents are very discouraged by the relentless crime in the big city."

The normalcy ends in issue #1 when Chris's father disappears and evidence surfaces that he was a corrupt cop on the take.

"After hearing his parents talk about the constant war against crime," said Danny, "Chris is very upset about those allegations against his father. He wants to know the truth, and he wishes he had the power to find it. And to fight for justice, in general."

He soon gets his chance. Fleeing from killers in an amusement park that is slated for demolition, Chris wanders into the old dilapidated fun house and finds a bizarre, exotic looking amulet. And, as he holds the object and thinks about fighting injustice, he is miraculously transformed into a helmeted, super-humanoid creature known as Darkhawk.

"Chris knows that he is not in his own body, but he has his own consciousness," said Danny. "And he finds that he can wish himself in and out of this state whenever he wants."

Darkhawk is certainly no ordinary crime fighter. His abilities include super-strength, glider wings, heightened reflexes, heightened vision, protector shields, force blasts, and claws attached to a special throwing mechanism. And, even though Darkhawk's body can be hurt, he can switch to Chris and then back, and be healed. But, if Chris is hurt, no such "healing" will work for him."

"This character has a lot of potential," said Danny. "It depends on what we do with him. No character is intrinsically interesting or uninteresting. It's what people do with him that makes him exciting."

In fact, Danny feels that Darkhawk is a cross between Spider-Man and the Punisher. One side is good and wholesome and one side is dark and violent. And the split will be a constant source of conflict for Chris/Darkhawk. Does he deal with his enemies as Spider-Man might, hoping to capture them, or as the Punisher would, blowing them away forever? Where do his values lie?

"This should appeal to the same crowd that likes the New Warriors," said Danny. "It contains new twists for the 90's reader as we go inside the mind of a true-to-life person facing true-to-life events. How will being Darkhawk affect Chris's life? Will his friends notice a change in him? Will his girlfriend?

"We'll also learn about what *did* happen to Chris's father as more and more is revealed," promised Danny. "We'll learn more about the nature of the amulet as well."

Spider-Man is slated to guest star in issue #'s 2 and 3 of the series with Hobgoblin doing the villainous honors in issue #'s 1-3. There will be crossovers with other Marvel characters, including Ghost Rider, and a mixture of established Marvel Universe villains and brand new bad guys.

"Mike Manley is doing the penciling and inking," added Danny. "People who liked his work on QUASAR and ALPHA FLIGHT will really love it on DARKHAWK. It has a very gritty feel.

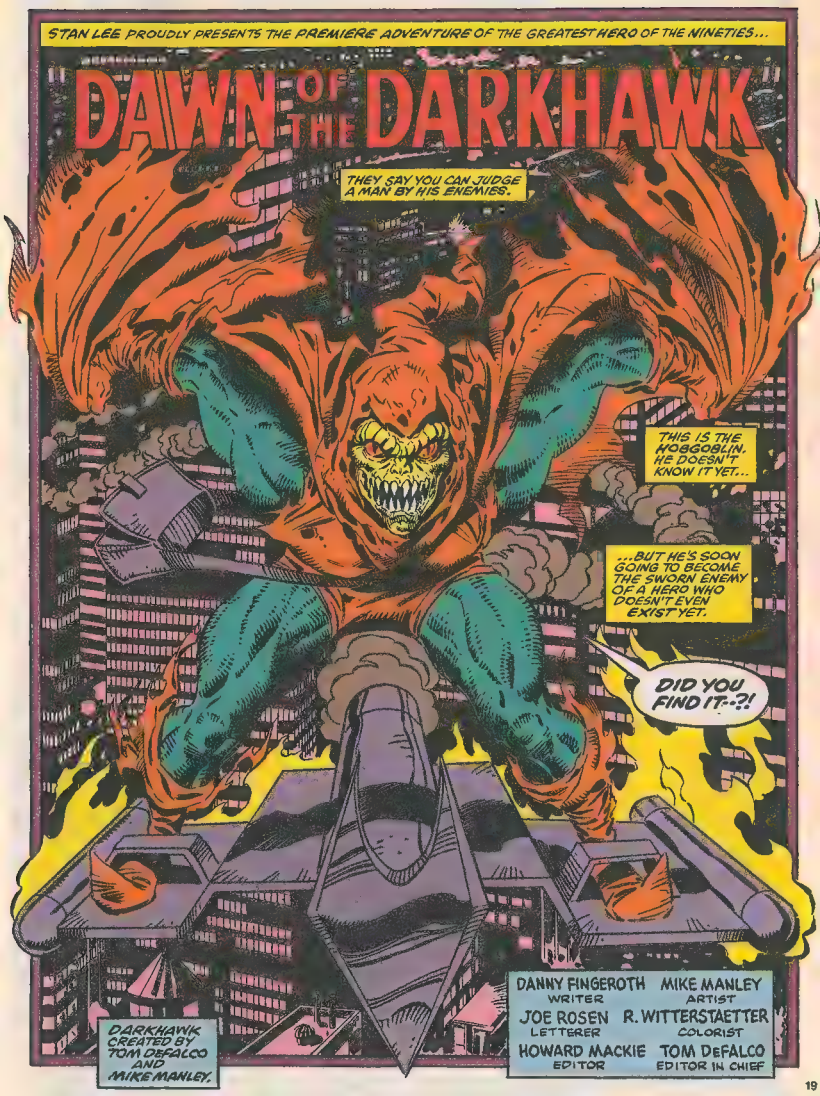
"Mike and I both agree that this book lends itself to grittiness. It is basically the essence of what super heroes are about — wishing to be strong, getting your wish, and then deciding what to do with that power."

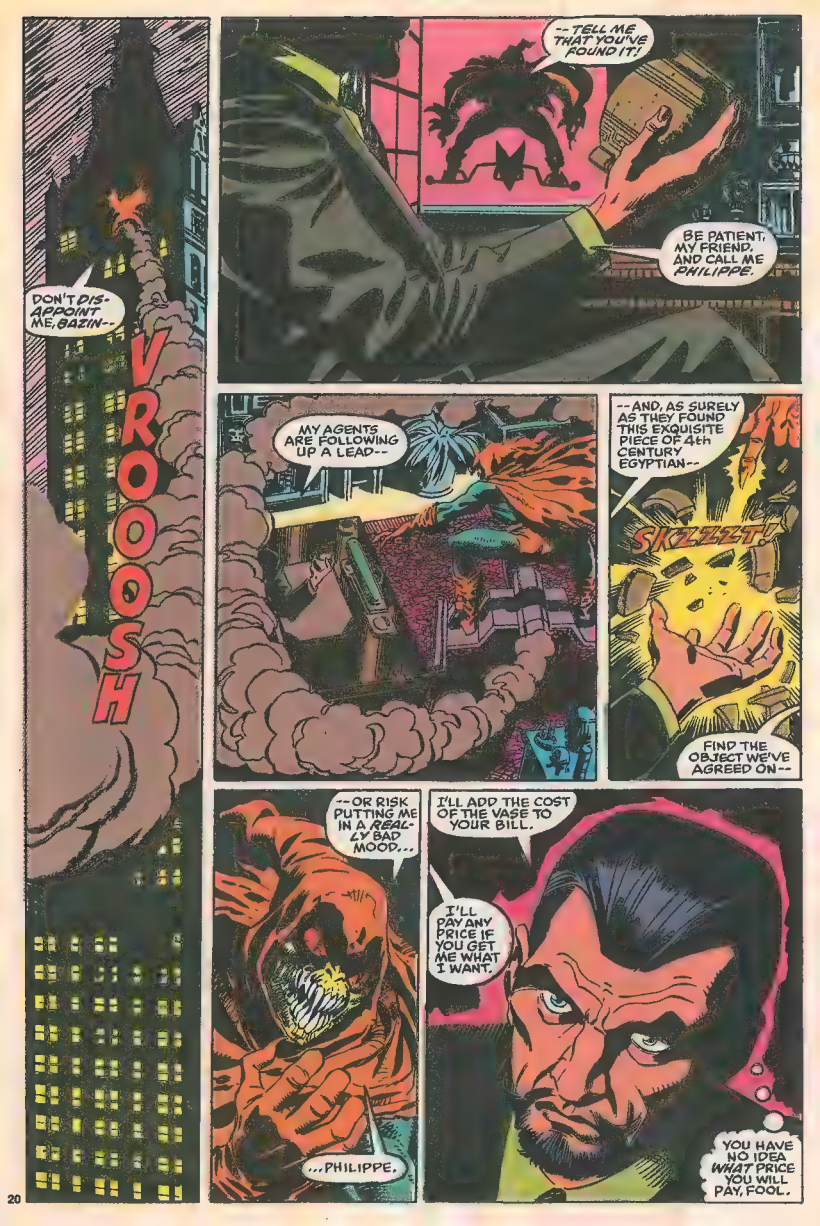
Whatever decisions are made in this new comic, one thing is sure: Justice has a new edge, and his name is DARKHAWK.

—Renée Witterstaetter

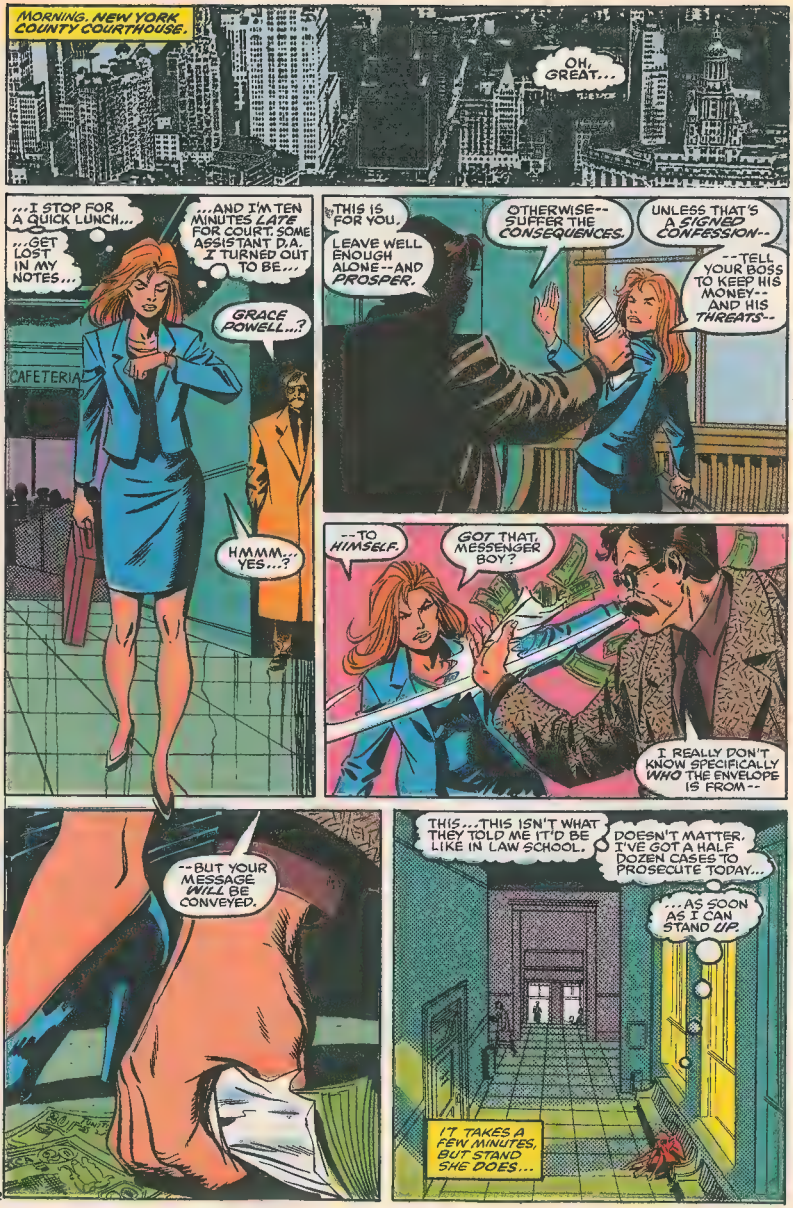
DARKHAWK PREVIEW

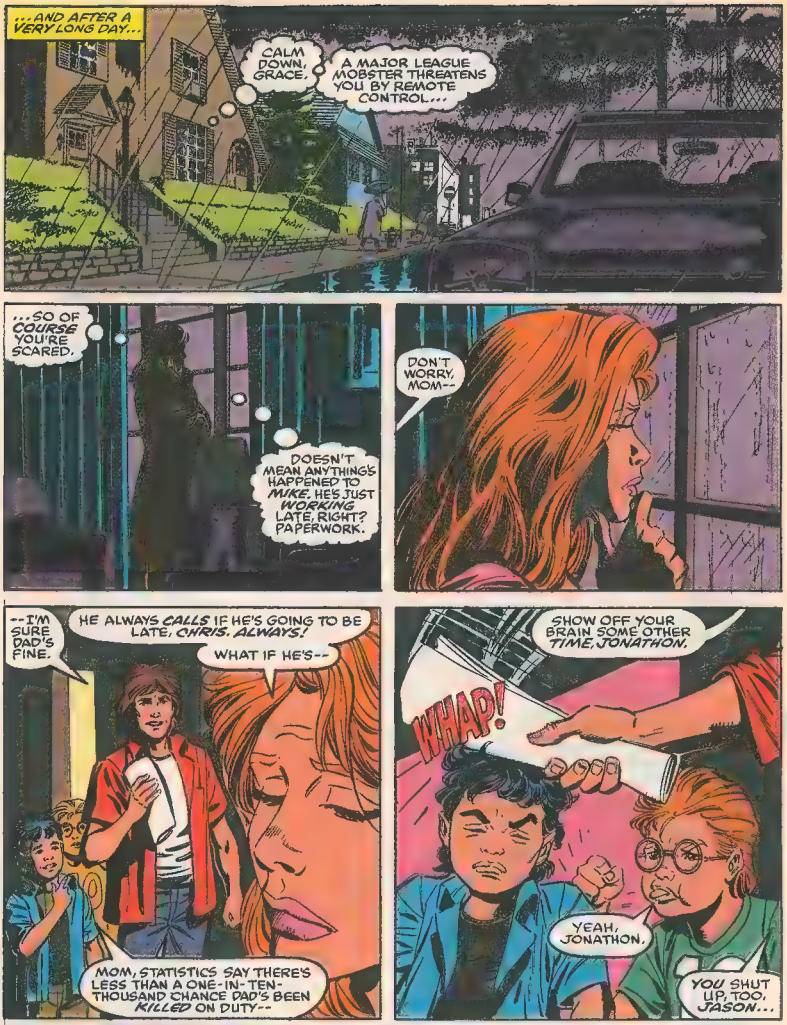
Here now we present a special five-page preview that will keep you wondering: Who is Darkhawk?!


STAN LEE PROUDLY PRESENTS THE PREMIERE ADVENTURE OF THE GREATEST HERO OF THE NINETIES...
DAWN OF THE DARKHAWK
THEY SAY YOU CAN JUDGE A MAN BY HIS ENEMIES.
THIS IS THE HOBGOBLIN. HE DOESN'T KNOW IT YET...
...BUT HE'S SOON GOING TO BECOME THE SWORN ENEMY OF A HERO WHO DOESN'T EVEN EXIST YET.
DID YOU FIND IT--?!
DARKHAWK CREATED BY TOM DEFALCO AND MIKE MANLEY.
DANNY FINGEROTH WRITER
MIKE MANLEY ARTIST
JOE ROSEN LETTERER
R. WITTERSTAETTER COLORIST
HOWARD MACKIE EDITOR
TOM DEFALCO EDITOR IN CHIEF


DON'T DISAPPOINT ME, BAZIN--
VROOSH
-- TELL ME THAT YOU'VE FOUND IT!
BE PATIENT, MY FRIEND, AND CALL ME PHILIPPE.
MY AGENTS ARE FOLLOWING UP A LEAD--
--AND, AS SURELY AS THEY FOUND THIS EXQUISITE PIECE OF 4th CENTURY EGYPTIAN--
SKZZZZT!
FIND THE OBJECT WE'VE AGREED ON--
--OR RISK PUTTING ME IN A REALLY BAD MOOD...
...PHILIPPE.
I'LL ADD THE COST OF THE VASE TO YOUR BILL.
I'LL PAY ANY PRICE IF YOU GET ME WHAT I WANT.
YOU HAVE NO IDEA WHAT PRICE YOU WILL PAY, FOOL.

QUEENS, NEW YORK...
WONDERLAND AMUSEMENT PARK. IT USED TO BE THE PLACE TO GO FOR CHEAP THRILLS.
TIMES CHANGE. IT CLOSED THREE YEARS AGO.
IT'S SLATED TO BE DEMOLISHED IN A FEW DAYS.
WONDERLAND
SHOOTING GALLERY
TONIGHT, THERE'S SOME DECIDEDLY UNAMUSING ACTION GOING ON THERE.
COME ON, OLD MAN. YOU MUST'VE SEEN IT SOMEWHERE.
BOYS--WHY WOULD SAINT JOHNNY LIE?
ONCE THE PARK'S GONE--I'M JUST ANOTHER HOMELESS STATISTIC--
--WHAT'VE I GOT TO GAIN BY LYING?
THE CLUES ALL LEAD HERE. AND YOU HAUNT THIS PLACE.
NOW, DON'T MAKE US BREAK--
STOP.
YOU SURE, MR. BAZIN?
QUITE SURE.
HERE, MR.--SAINT--JOHNNY...
...MAYBE THIS WILL SOFTEN YOUR HOLIER-THAN-THOU STANCE.
SPLASH
WHEN YOU FINISH DRINKING THAT LIP--
--CALL THE NUMBER ON THE BAND.
PERHAPS YOUR MEMORY WILL HAVE IMPROVED BY THEN.


MORNING. NEW YORK COUNTY COURTHOUSE.
OH, GREAT...
...I STOP FOR A QUICK LUNCH...
...GET LOST IN MY NOTES...
...AND I'M TEN MINUTES LATE FOR COURT. SOME ASSISTANT D.A. I TURNED OUT TO BE...
GRACE POWELL...?
CAFETERIA
HMMM... YES...?
THIS IS FOR YOU.
LEAVE WELL ENOUGH ALONE--AND PROSPER.
OTHERWISE--SUFFER THE CONSEQUENCES.
UNLESS THAT'S A SIGNED CONFESSION--
--TELL YOUR BOSS TO KEEP HIS MONEY--AND HIS THREATS--
--TO HIMSELF.
GOT THAT, MESSENGER BOY?
I REALLY DON'T KNOW SPECIFICALLY WHO THE ENVELOPE IS FROM--
--BUT YOUR MESSAGE WILL BE CONVEYED.
THIS...THIS ISN'T WHAT THEY TOLD ME IT'D BE LIKE IN LAW SCHOOL.
DOESN'T MATTER. I'VE GOT A HALF DOZEN CASES TO PROSECUTE TODAY...
...AS SOON AS I CAN STAND UP.
IT TAKES A FEW MINUTES, BUT STAND SHE DOES...


...AND AFTER A VERY LONG DAY...
CALM DOWN, GRACE.
A MAJOR LEAGUE MOBSTER THREATENS YOU BY REMOTE CONTROL...
...SO OF COURSE YOU'RE SCARED.
DOESN'T MEAN ANYTHING'S HAPPENED TO MIKE. HE'S JUST WORKING LATE, RIGHT? PAPERWORK.
DON'T WORRY, MOM--
--I'M SURE DAD'S FINE.
HE ALWAYS CALLS IF HE'S GOING TO BE LATE, CHRIS. ALWAYS!
WHAT IF HE'S--
MOM, STATISTICS SAY THERE'S LESS THAN A ONE-IN-TEN-THOUSAND CHANCE DAD'S BEEN KILLED ON DUTY--
SHOW OFF YOUR BRAIN SOME OTHER TIME, JONATHON.
WHAP!
YEAH, JONATHON.
YOU SHUT UP, TOO, JASON...
"...MOM'S UPSET ENOUGH."

Ooops! Our preview ran out before we got to meet our newest hero. But you can pick up where we left off with Darkhawk #1, on sale in January.

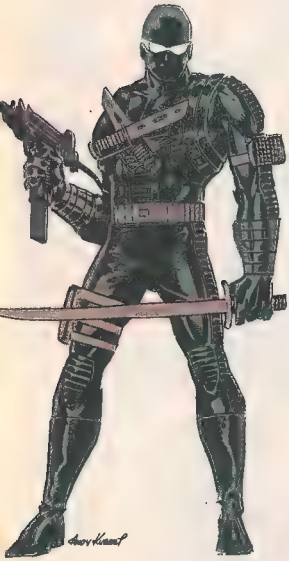
G.I. JOE

A REAL AMERICAN HERO!

INTENSE ACTION AT ITS BEST

If you're thinking G.I. JOE is a comic book just for kids, you're thinking wrong.

Yes, it's true that the comic has been associated with the popular line of toys from Hasbro, Inc. But what you might not have known is that the comic has always strived for intense realism, and it's written by popular WOLVERINE and AVENGERS writer Larry Hama. G.I. JOE is a highly specialized team of anti-terrorists who take on dangerous missions—mostly against the sinister terrorist organization called COBRA. "Within the parameters I'm given," says Larry, "I try to keep it as realistic as I can, which is kind of hard when you've got these really weird looking characters running around."



If you didn't know all this, now's a perfect time to pick up G.I. JOE and take a look. The current developments in the book will astound you. Not only does it feature the talents of hot new artist John Statema (who penciled issue #109 and begins his regular run with #111), but the storyline as of #108 is based in the middle east, much like our own current events.

"We're sending the entire team into the middle east—into the desert," Larry continued. This location will be the mock nation, Trucial Abysmia. "Terrible things happen," Larry added. "It's not covert action—it's out in the open. (The Joes) are dealing with opponents who aren't going to play fair. They're dealing with supposed allies who may turn on them at any moment, a hostile environment, apathy from home and pressure from their superiors. It's an altogether untenable situation."

If all this sounds familiar, one needs look no further than the daily newspaper or newscast to find out why. "I've tried to keep G.I. JOE fairly current," notes Larry. Certainly this storyline is very similar to the events being played out in Iraq, Kuwait, and Arabia today. G.I. JOE is also a soldier book—with some very interesting and in-depth characters.

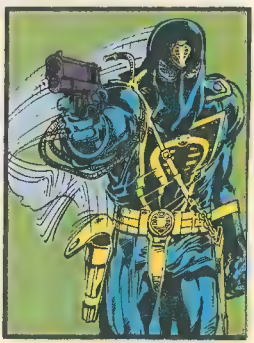
The storyline continues through the next several issues of G.I. JOE. The brewing conflict is started when COBRA, backing a mid-eastern nation, invades a neighboring country. The Joes try to stop them with cataclysmic results. Beginning in #109, we will actually see the FINAL APPEARANCE of a number of Joes. Yes, casualties are a fact of war, and Larry intends to deal with the subject both sensitively and realistically. "What will come out of this is a meaner, leaner team," he concluded. "We're paring down personnel and equipment."

And if that isn't enough to pique your curiosity, by gum, then keep this in mind: every issue now features a personnel file on one of the Joes with a figure drawn by one of your favorite artists.

For example, #108 featured Snake-Eyes by Andy Kubert and Cobra Commander by Neal Adams. You want more? #109 has Storm Shadow as depicted by Javier Saltares, the popular artist of Ghost Rider. Upcoming character art will be by such hot talent as Adam Hughes, Charles Vess, Michael Golden, Bryan Hitch, Lee Weeks and many more.

And what better way to get acquainted with the Joes than to be briefed on them by reading their dossiers?

—Gary Barnum



TM & © 1990 HASBRO

THE 'NAM™

"The Death of Joe Hallen"

1991 is shaping into a year of exciting projects from Marvel and nowhere is this more apparent than in the pages of THE 'NAM. Following the popular "Punisher Invades The Nam" two-parter, MOON KNIGHT'S own Chuck Dixon takes over the regular writing chores and delivers a powerful series within a series titled "The Death of Joe Hallen," which will run five issues, starting in issue #54.

"The Death of Joe Hallen" will concentrate on one soldier, Joe Hallen's psychological tour of duty in Vietnam, its completion, his confrontation with resentment, confusion, and subsequent futility at home, and his voluntary "re-upping" of his tour with The LRRPs (Long Range Reconnaissance Patrol). A dangerous assignment indeed. Joe Hallen becomes the metaphorical victim of Vietnam, the embodiment of the confusion and loss experienced by all soldiers involved in the conflict.

When asked how writing THE 'NAM is different from his other writing assignments, his more super-heroic adventures in ALIEN LEGION and MOON KNIGHT, Chuck believed that THE 'NAM was "almost easier, because they're (the characters in THE 'NAM) real people and easier to figure out than super heroes." In "The Death of Joe Hallen" specifically, Chuck "wanted to show the changing view of Americans on the war and how it affected the soldiers in Vietnam."

Chuck never fought in Vietnam, saying that he narrowly escaped the lottery, as the US discontinued its use shortly before his birthday. This prompted my asking Chuck, if his lack of participation in Vietnam presented problems in his writing the series. Fortunately, Chuck has always had a fascination with the fighting American, specifically the Marines, who take pride in being the first on the front lines. Chuck quickly discovered, though, through his research, that his stories will never ring true for every veteran, as Chuck always got varying views concerning different facets of the conflict. Still, "The Death of Joe Hallen" is fully supported by The National League of Families of American Prisoners and Missing of Southeast Asia, which has authorized Marvel to use the MIA-POW "You are not forgotten" logo for the cornerbox of each Joe Hallen issue.

Chuck's editor on the series is Don Daley, who Chuck describes as "one of those editors, who's part of a team. Don has a great knack for looking at a story and seeing exactly what is needed or missing to make the book better."

Don also went as far as to say that Chuck "has a golden ear for how people really speak."Beautifully translating Chuck's work is the art team of Wayne Vansant and Tony DeZuniga, stalwarts of THE 'NAM for most of the run of the series, and perfect for evoking all the power and emotions found in "The Death of Joe Hallen."

The covers for this series within a series will be rendered by Andy Kubert, whose compelling artwork cannot be seen without feeling the emotions inherent in the story inside.

Put all these pieces together and you have what will be one of the most talked about series of The Nineties. "The Death of Joe Hallen" is the perfect opportunity to introduce new readers to THE 'NAM as well as being a treat for long-time fans.

—Stephen Vrattos

THE MARVEL® AGE OF COMICS 1983 PART TWO

With the immense popularity of the Wolverine and Hercules Limited Series the year before, 1983 hosted a proliferation of Limited Series of all shapes and kinds. From spotlights on cult characters to movie adaptations to high-quality reprints of classic tales, the Limited Series offered readers the chance to follow an adventure from start to finish and then ask for more!

That request came most clearly for more CLOAK AND DAGGER, whose limited series spawned a comics career for these darlings of darkness that continues today. Tandy and Tyrone were at a peak of popularity after a slew of guest spots with Spider-Man, and their Bill Mantlo/Rick Leonardi Limited Series was as topical as could be—dealing with both teenage runaways and a product-tampering killer, while Cloak faced the demon inside his darkness who threatened to consume them both!

Another tough-as-nails series was THE FALCON, which aimed for a Hill Street Blues ambiance as Sam Wilson battled street crime alongside the nonconformist Sgt. Tork. But just in case anyone thought things were too easy for Falc . . . along came a Sentinel! Art fans particularly welcomed the sharp renditions by Paul Smith.

But while the Falcon had once replaced Hawkeye in the Avengers, HAWKEYE proved that success is the best revenge: his own Limited Series was one of '83's biggest hits, and helped pave the way for his starring roles in WEST COAST AVENGERS and SOLO AVENGERS. Writer/penciler Mark Gruenwald concocted a whole new Rogue's gallery for the Avenging Archer, tossing him up against Oddball and the Silencer, and bringing new love into his life with the advent of the beauteous Mockingbird! The mini-series climax looked dire for Hawkeye, as he lost his hearing (or most of it) to a sonic threat—but the need to wear a hearing aid was more than made up for by his new wife!

Storm and Illyana starred in MAGIK, a limited series in which were sewn seeds of Inferno! The mysteries of what happened to Illyana Rasputin during her years in Limbo were revealed by the writer/artist team of Chris Claremont and John Buscema. Ororo the sorceress fought to protect young Illyana from the transmogrified Cat, the misanthropic S'ym, and the archimage Belasco. But could anything prevent Illyana from assuming her heritage as the Darkchilde?

THE VISION AND THE SCARLET WITCH concluded a limited series so popular that two years later, they'd receive another one! Wonder Man and the Grim Reaper, the Vision's "brothers," wrestled over who was really related to whom, while Quicksilver sped in for the dramatic revelation of the true father of Wanda and Pietro—that master of magnetism, Magneto!

Most limited series featured established characters whose ability to attract an audience was proven. In an effort to find new audiences for comics, a new Limited Series roared into view, featuring the first *trucking* hero ever! U.S. 1 starred Ulysses Solomon Archer, good buddy with a C.B. skull. With cohorts Retread, Wide Load Annie, Taryn O'Connell, and Mary McGrill, U.S. outraced and outflanked such zany nemeses as Baron Von Blimp and an alien trucker, as well as the more lethal menaces of Midnight (could she really be Taryn or Mary?) and the enigmatic Highwayman (could he really be U.S.'s own brother?)

Sword-and-sorcery fans had their Limited Series to enjoy, as well. RED SONJA returned for a four-issue run (her film was coming soon, after all). Sonja, as any fan of the She-Devil with a Sword knows, cannot take a lover unless he has first bested her in battle. Would Sonja finally meet such a

man? Creators Tom DeFalco, Dave Simons, and Mary Wilshire held the answer.

KULL THE CONQUEROR actually had two different series in 1983; the first was a short-lived Baxter book, and the second was a limited series on the less-expensive but still classy Mando paper. With scripts by Alan Zelenetz and art by worthies ranging from the impeccable John Bolton to old master John Buscema, from avant-garde Bill Sienkiewicz to new turk Butch Guice, the Tiger of Atlantis faced some of his most desperate challenges. Battling a woman were-tiger, rescuing his bride from a pack of wolf-people, Kull carved his own legend as the fiercest warrior of his precataclysmic world.

The two-issue film adaptation of KRULL featured its own share of sword-and-sorcery, and with fewer swords but even more sorcery was the two-issue adaptation of fantasy epic, THE DARK CRYSTAL. But of course, the most monumental movie adaptation of the year was STAR WARS: RETURN OF THE JEDI, which saw Han Solo freed, Princess Leia captive of Jabba the Hut, and Luke Skywalker and the Droids teaming with the incredible Ewoks in the final confrontation against the evil of Darth Vader! Scripted by Archie Goodwin, with art by Al Williamson and Carlos Garzon, RETURN OF THE JEDI provided the stunning climax to the movie trilogy, and set down the directions for Marvel's own continuing STAR WARS series.

The Baxter limited series format was the perfect place to repackage Jim Starlin's interstellar exploits of WARLOCK, as well as to retell Marc Spector's adventures from the old HULK! magazine in the MOON KNIGHT SPECIAL EDITION. And best of all, those classic Jim Steranko SHIELD stories from the 60s were represented in a Baxter limited series, NICK FURY, AGENT OF SHIELD!

While most limited series ran two to four issues, their popularity soon proved that even a limited series of a year in duration, could be a success with the fans. Thus was launched THE OFFICIAL HANDBOOK TO THE MARVEL UNIVERSE, a twelve-part encyclopedic reference to all Marvel super heroes and most major villains, with exciting pinups by nearly every artist working in comics. The Handbook's success extended the series by three additional issues in 1984, and it's been updated regularly ever since, making it the definitve guide to the largest cohesive body of fantasy literature ever produced!

And speaking of fantasy, that's exactly what we'll examine next month, as we review the 1983 issues of EPIC, CONAN, KA-ZAR, and many more! It'll be—fantastic!

—Brian Nelson

MARVEL® COMICS PRICE GUIDE

Okay, so you can go to your video store and rent RETURN OF THE JEDI, KRULL, or THE DARK CRYSTAL for two bucks or so, right? Think that's a good deal? But wait — for half the money, you can read the back issues! Here's what you can expect to pay for all these back issues at your local comics specialty shop. As always, our source is Robert Overstreet's THE COMIC BOOK PRICE GUIDE #20. But remember, this is only a guide. Actual prices may vary, and should be lower for copies in fair or poor condition.

	CONDITION Good	Fine	Mint
■ **CLOAK AND DAGGER** (mini-series)			
1-3 (Austin art)	.25	.75	1.50
■ **THE DARK CRYSTAL**			
1-2	.25	.50	
■ **THE FALCON**			
1-2	.50	1.00	
■ **HAWKEYE**			
1-4	.35	1.00	2.00
■ **KRULL**			
1-2	.25	.50	
■ **KULL THE CONQUEROR** (Baxter paper)			
2	.35	1.00	2.00
■ **KULL THE CONQUEROR** (Mando, Vol. 3)			
1-4		.50	1.00
■ **MAGIK**			
1	.40	1.25	2.50
■ **MOON KNIGHT SPECIAL EDITION**			
1-2	.25	.75	1.50
■ **NICK FURY, AGENT OF SHIELD** (Baxter)			
1	.35	1.00	2.00
■ **OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE**			
1	1.00	3.00	6.00
2	.85	2.50	5.00
3-5	.70	2.00	4.00
6-9	.50	1.50	3.00
10-12	.40	1.25	2.50
■ **RED SONJA** (Vol. 3)			
1-3		.60	1.20
■ **STAR WARS: RETURN OF THE JEDI**			
1-3		.50	1.00
■ **U.S. 1**			
1		.30	.60
2-7		.25	.50
■ **VISION AND THE SCARLET WITCH**			
3-4		.60	1.25
■ **WARLOCK**			
2-6, SPECIAL EDITION 1	.35	1.00	2.00

New Talent Department Les White

Greetings,mighty minions of Marveldom! It's time, once again, for the one and only, MARVEL AGE MAGAZINE, New Talent Department. This is the place where lucky aspirants to the wonderful world of comic book art get their chance to strut their stuff before the multitudinous masses of Marvel Zombies, whose otherwise lifeless existence is given meaning from these pages of MARVEL AGE MAGAZINE (okay, we're not really that good, but close.)

This month's New Talent inductee is Les White (please, no jokes about his cousin, Mo Black.) But seriously folks, Les hails from Fresno, California, and shows real promise as a comic book artist. As usual "studley" Steve Geiger, our resident Managing Art Director was good enough to lend his astute artistic and critical prowess to the New Talent Department. So without further ado, take it away, Steve. . .

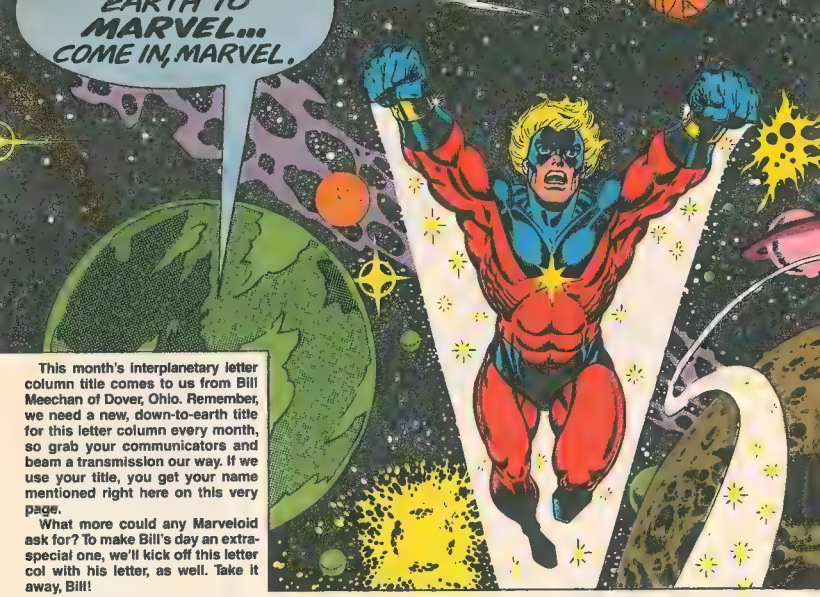
"Les's work has a lot of positive things going for it. It's very dynamic, full of drama and intensity. In this case he displays a nice gritty feel, very approp-

riate to the Punisher character. The background sets are believeable as are the supporting characters. His handling of the "camera," in other words, the choice of angles and variety of different shots (close-ups, mid, and long shots) is very effective.

"On the down side, some of his figures are a little stiff. His understanding of the anatomy of moving bodies must improve. Taking life drawing courses is one way to help this along. Also the works of Bridgeman and Andrew Loomis would be useful. Both have anatomy books on the market. More study in this area would give Les a greater understanding of how muscle groups work together. Les also has a tendency to over-render in places. Toning this habit down would benefit him. It wouldn't be a bad idea to use photographs for reference in helping him with lighting perspective."

Well, there you have it. Our thanks once again to Steve for his infinite wisdom. And that will about do it for this session of the New Talent Department. Remember, if you are interested in having your pencils or inks seen by Marvel, send for the official Marvel Submissions Guidelines. Include a self-addressed-stamped-envelope and mail it to:

Submissions Editor
Marvel Comics
387 Park Avenue South
New York, NY 10016



This month's interplanetary letter column title comes to us from Bill Meechan of Dover, Ohio. Remember, we need a new, down-to-earth title for this letter column every month, so grab your communicators and beam a transmission our way. If we use your title, you get your name mentioned right here on this very page.

What more could any Marveloid ask for? To make Bill's day an extra-special one, we'll kick off this letter col with his letter, as well. Take it away, Bill!

Dear MARVEL AGE MAGAZINE,

I have recently become a Marvel Zombie, and am currently collecting at least twenty Marvel mags a month. I have read in MARVEL AGE MAGAZINE articles on writing and drawing comics. I would be very interested in finding out how and where they are printed. Who does your color separations, etc.? Maybe you could send one of your top-notch investigators to get the inside scoop.

Bill Meechan
Rt. #1, Box 168C
Dover, OH 44622

Topnotch investigators? Are you sure you have the right magazine? But seriously Bill, Marvel has many printers and color separators across (and even out of) the country. Some of these include: Ronald's in Montreal Canada, World Color Press of Sparta, Illinois, Network Color of St. Charles, Missouri, and Stats-It of Chicago, Illinois. While many of these houses process a wide variety of formats for our books, a few may specialize in one area, such as flexo or offset processing. We don't have the space to examine in detail how each printer works, but maybe an article on this topic is a good idea. Thank's, Bill!

Dear MARVEL AGE MAGAZINE,

I have three questions to ask you about Marvel Comics movies.

1.) Is there ever going to be a Spider-Man motion picture?

2.) Is there ever going to be a Daredevil and Moon Knight motion picture? It will be good if Eric Roberts plays the part of Daredevil, and martial arts actor Jean Claude Van Damme (star of Kickboxer) plays Moon Knight.

3.) Is the Marvel crew going to bring back the Master of Kung Fu? I used to collect him. Those are my three questions. Have fun. Thank you.

Damian E. Bailey
3555 Olinville Ave.
Bronx, NY 10467

Say, that third question wasn't a movie question, Damian, but that's okay. Let's see if we can help.

1.) A Spider-Man movie has been in the works for many years. At this point, there is still not even a finished script yet, so the movie is still a few years away. There may be a Spider-Man TV show instead of the movie. We'll just have to wait and see.

We can't say for sure who will play our beloved web-head on the big screen, but a recent readers' poll in ENTERTAINMENT WEEKLY MAGAZINE showed Tom Cruise to be an overwhelming favorite to don those famous red and blue tights. As for Mary Jane? Well, how about the "pretty woman" herself, Julia Roberts? Sounds like a winning combination to us. Drop us a note and tell us what you think.

2.) No plans right now for a Daredevil or Moon Knight movie, though DD did appear in an INCREDIBLE HULK TV-movie a couple of years ago. DD was played by Rex ("You Take My Breath Away") Smith, who was formerly on the TV series STREET HAWK.

3.) Hope you caught the recent MASTER OF KUNG FU one-shot, "Bleeding Black," which should be in the stores right about, . . . now. It's 80 pages of hard-hitting Kung-Fu action as you like it, by the classic MOKF team of Doug Moench and Paul Gulacy. And there will definitely be more MASTER OF KUNG FU in the future!

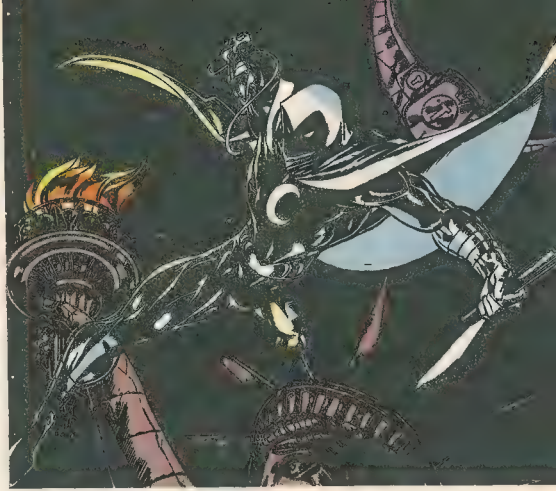
Dear Jim, Mark, Fred, and everyone else,

You guys are doing a terrific job. It's great to see previews, interviews, and columns by big names all rolled into one comic. What I like most is basically —everything.

Send your letters to: MARVEL AGE MAGAZINE, c/o Marvel Entertainment Group, Inc., 387 Park Avenue South, New York, NY 10016

Attention correspondents:

All letters to be considered for publication must include your name and address though we will gladly withhold that info by request!



But the first thing I read in every issue of MARVEL AGE MAGAZINE is Mark's Remarks. It's great that someone as knowledgeable about the comics biz, such as Mark, is letting people in on the very inside of comics making. And Jim, let Mark have no limit on his columns. The suspense kills me when I have to wait. Hembeck's, Stan's, and Jim's columns are good, too.

How about having more Pro-files per issue? That way you would be done sooner. Of course, with Marvel, new people are always coming in. So how about three to four Pro-files per issue?

I would also like to ask a few questions. The first is, what does * mean.

I know what the symbols TM and © mean, but I never did find out what ® means.

Another question is, when an artist signs a cover, sometimes they put down "after" and a person's name. What does this mean? Does it mean that one person did the layout and another artist did the actual work? An example of what I'm talking about here is the cover to Nth MAN #14, which is signed "R.W./B.Mc. after Hama." What did Larry Hama do?

My last question is how come sometimes when I write to a creator at Marvel and send in an SASE, and ask for their autograph, it takes a very, very long time to get a response? Is it that the creators have to pick up their own fan mail? Or is their fan mail delivered to them, and the creators are very busy people? It does take a very, very long time to get an autograph.

Thank you for your time, and until Cap's shield is used as a pizza pan, Make Mine Marvel!

Shawn Childress
(Address withheld)

Glad to hear you're such a fan of Mark's Remarks, Shawn. We asked Mark to shorten his columns a bit so we could have room for more great features in MARVEL AGE MAGAZINE. This resulted in Mark writing more two-part columns. At least it guarantees everyone will come back each month to find out how Mark's column comes out! But if the suspense kills you waiting for the conclusion to one of Mark's columns, you must go out of your mind waiting for the conclusion to one of Mark's QUASAR or CAPTAIN AMERICA epics! As for the Pro-files, we intend to stick to one an issue for now. That way we'll never run out of people.

Now on to your questions. The * symbol is a way of showing that our characters are Registered to Marvel Comics. It is used, like the TM (trademark) and © (copyright) symbols, to establish ownership over our characters, so that no one else can use them.

Usually, when you see "after" on a cover, and then an artist's name, it means that the cover has appeared once before drawn by a different artist, and a new artist is doing his own interpretation of the cover as a tribute to the artist who drew it the first time.

In the example you cited, Ron Wagner and Bob McLeod were doing an homage to a previous Nth MAN cover that appeared on issue # 14. This practice is fairly common in the comics business—it's not considered stealing, it's considered honoring the works of creators who have gone before. For instance, many artists today like to do their own versions of covers that were originally drawn by comics great Jack Kirby, because of their respect and admiration for this legendary artist.

As for your final question, any mail addressed to our creators is forwarded to the name on the envelope. As you surmised, our writers and artists are very busy, and don't always have time to sign autographs. That's why it can take a long time for you to receive a response. As always, the first priority of our writers and artists is their work. After all, if they spent all their time signing autographs, they'd never have time to write and draw the comics!

So if that autograph doesn't come right away, please try and understand. Our creators love their fans, but there's only so many hours in the day!

Guys,

First of all, I'd like to say you guys have a cool mag. It's informative and very entertaining. I like that in a mag! Keep up the good work! (But that goes without saying!)

Now that we've gotten past that, I also want to say that I hope to see the Many Faces of . . . the Punisher and Spider-Man. I would also like to see Pro-files of Kevin Nowlan and Mike Mignola. Speaking of these cool artists, I would appreciate it if you would have interviews with these guys in upcoming issues of MARVEL AGE MAGAZINE.

By the way, a few words to the wise: commission Kevin Nowlan to illustrate a regular series! He would be ideal to draw the PUNISHER series! He shouldn't be limited to covers and inks! (I'm looking forward to his work on the upcoming Man-Thing graphic novel!)

Well, thanks for listening, Dudes! Be excellent to each other, and remember, the mind is a terrible thing to taste. Oh yeah, and more female readers should write to MARVEL AGE MAGAZINE! Comics shouldn't be just a male thing!

Joe Ontivekoz
1215 Campbell
Detroit, MI 48209

We agree, Joe! Comics shouldn't be just a "male thing," as you put it. Let's get some female things in here too! Come on ladies—let's hear what you have to say!

We're looking forward to the Man-Thing graphic novel, too. Maybe Kevin will start drawing it, one of these days! Your requests for interviews, Pro-files, and Many Faces of . . . are duly noted. While we can't promise Mignola and Nowlan, you can be pretty sure you'll be seeing Spidey and the Punisher showing up in Many Faces real soon!

We're glad you find MARVEL AGE MAGAZINE both informative and entertaining. As we're so fond of saying, "It's informative . . . It's entertaining . . . it's info-tainment!"

Say, is that a yellow background or are you just happy to see me? It must be time for the feature we like to call, THE LETTER OF THE MONTH! That's where we set aside one letter each month which we think will be of interest to all of Marveldom. Let's all read it together, shall we?

Dear Marvel,

From the time this comic group began, it has been excellent. It has inspired millions of people to do trillions of things. And at the rate of greater comics coming out, I can guess it will be for a long time to come.

I am only fifteen, and I have been collecting since I was seven. I'm proud of my comic collection, which numbers in the thousands, and will collect until I die. Most people think I should stop. I am always hearing the infamous "aren't you a little too old?" I just want to say to these people, "if you would stop and pick up an X-MEN or a NEW WARRIORS once in a while, you'll see what you've missed." I think comics, Marvel especially, are the best form of literature. I'm not afraid to say that when my English teacher asks what books I prefer, that the answer is "anything by Marvel."

I think I am investing my money very wisely. If you add up all the comics I buy every month, it comes to $17.50. In five years, multiply that by five, and I'm rich. But I don't collect comics for profit. I collect them solely for the enjoyment. I call myself a True Believer and a Marvelite.

I would like to dedicate this letter to Stanley Martin Leiber, Todd McFarlane, Christopher Claremont, Terry Austin, James Lee, Tom DeFalco, James Salicrup, Warlock of the New Mutants, and Douglas Ramsey.

Thank you for listening.

Edward R. Lawless
740 Cross Bay Blvd.
Broad Channel, NY 11693

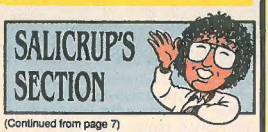
Thanks for writing, Edward! Glad to hear you're such a devoted Marvel fan. We agree with you that you are never too old for comic books, and don't ever let anyone tell you otherwise! Do people get too old for movies or TV? Comics are a form of entertainment, just like movies and TV. You can never get too old for entertainment!

We're glad you think comics are the greatest form of literature, but there have been a couple of good novels written over the centuries, too. You may want to give some of them a try! Maybe your English teacher has some suggestions for you. After all, there's room for all forms of literature!

Your comics may not increase in value as much as you seem to think. Many comics do go up in value, but not every comic is worth five times its cover price in five years. For a more accurate appraisal of what your collection is worth, take a look at THE OFFICIAL OVERSTREET COMIC BOOK PRICE GUIDE. While most of the books in your collection may not be worth more than the original cover price, there are those, such as Todd McFarlane's SPIDER-MAN #1, that are currently great investments. They keep rising in value and someday may be worth far more than five times their cover price.

But as you said, the greatest enjoyment in comics comes not out of selling them, but out of reading them.

Well, that's all we have room for this month. Till next time, this is Marvel to Earth, saying "over and out!"



(Continued from page 7)

FOOTNOTES

1. Gosh, has it been *that* long?

2. Okay, I'll confess, Stan Lee and Andy Warhol are my heroes.

3. High & Low! Modern Art and Popular Culture will be at The Museum of Modern Art, New York until January, 1991. It'll be at The Art Institute of Chicago on February 23–May, 1991 and The Museum of Contemporary Art, Los Angeles June 23–September 15, 1991.

4. This particular edition of Salicrup's Section contains more &'s than any other.

5. Because this is MARVEL AGE MAGAZINE, I'm sure a few wags will suggest it's probably more appropriate for us to cover the advertising section of the show rather than the comics.

6. The nit-picking editor in me can't resist pointing out the insensitivity to little details that the authors often display in their book. In this case, they should realize that Warner Bros. should always be spelled with the abbreviation for Brothers.

53. Conversation with John Romita. See also Stan Lee, *The Origins of Marvel Comics* (New York: Simon & Schuster, 1974). Besides sneaking in their original footnote, I couldn't resist the opportunity to work in yet another &.

7. And I mean that in every sense of the word. (Special in-joke that only Ralph Macchio will understand.)

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ANSWERS TO MARVEL TRIVIA QUIZ

1. A	5. C	9. B
2. C	6. A	10. C
3. B	7. C	11. B
4. A	8. B	12. C

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For information about advertising in MARVEL AGE SUPER SHOPPER GALLERY contact: Rita Smolinski, Marvel Comics Group, 387 Park Avenue South, New York, N.Y. 10016. (212) 696-0808.

THE
1991
MARVEL AGE® CALENDAR
JANUARY
WRITERS: CHRIS ELIOPOULOS AND BARRY DUTTER
ARTIST: RON ZALME
COLORIST: R.WITTERSTAETTER
HAPPY NEW YEAR!!!
WOOAH... TOO MUCH ROOT BEER LAST NIGHT! =ERP=
SUNDAY
MONDAY
TUESD
CHRIS & BARRY'S NEW YEAR'S RESOLUTION--
THIS YEAR, THE CALENDAR WILL BE BETTER THAN EVER!
IT WILL BE ALL NEW JOKES, WITTY SATIRE, FRESH GAGS, AND ONLY THE FINEST IN QUALITY HUMOR! WE PROMISE.
HAPPY B-DA
TO DON HAW
FROM HECK-
6
7 IT'S BOB WIACEK'S B-DAY!
GIVE HIM A CHECK!
WHY A CHECK?
WHY NOT?!
8
13
TOMORROW IS RAIDER 14 KEVIN TINSLEY'S BIRTHDATE.
IT'S MARTI
LUTHER KI
JR.
NOW... 20
FROM THE MARVEL AGE CALENDAR JOKE HALL OF FAME...
IT'S MARSHALL ROGER'S B-DAY 21
SPIDER-CAKE!
THAT'S RIGHT! IT'S THE CLASSIC SPIDER-CAKE GAG!
HAPPY BIRTHDA
TO HOWARD
MACKIE!!
HI.
HOLD IT!! 27
WHAT DID I JUST TELL YOU GUYS! NO MORE SPIDER-CAKE-GAGS! I MEAN IT.
YESTERDAY WAS FRANK 28 MILLER'S B-DAY!
IT'S YOUR MOVE, CREEP.

WEDNESDAY
THURSDAY
FRIDAY
SATURDAY
1
IT'S TOM ARTIS' B-DAY!
2
HE'S MY FAVORITE ARTIS!
3
IT'S RAIDER BUD LAROSA'S B-DAY, BUB!
4
SILVER SURFER AS A CHILD...
5
GLEAM TH' CUBE, DUDE!
9
ARCADE'S ARCADE!
C'MON IN, KIDS! THESE GAMES'LL REALLY KILL YA!
10
11
LET'S ALL HARASS BOB HARRAS ON HIS BIRTHDAY!!
YESTERDAY WAS STAR LETTERER BRAD JOYCE'S BIRTHDAY!
12
LEAVE ME ALONE! I'M LETTERIN'!
15
DAY!
YESTERDAY WAS RAIDER BOB PETRECCA'S BIRTHDAY!
16
WHEREVER YOU ARE.
17
THE WATCHER AS A LIFEGUARD...
HELP!
WHY ISN'T HE DOING ANYTHING?
HE'S ONLY ALLOWED TO WATCH.
18
19
22
GLÜCKLICH GEBURSTAG, KLAUS JANSON!
23
GIMME SOME LAGER, BUB!
IT'S JOHN ROMITA SR.'s BIRTHDAY!
24
LOOK! A SPIDER-CAKE!
I DON'T WANT YOU GUYS TO USE THAT JOKE ANY MORE.
25
BOSS MAN
HAPPY B-DAY, SAL BUSCEMA!
26
I BAKED YOU A CAKE-- A SPIDER-CAKE!
HAPPY B-DAY, FRED HEMBECK!
30
FROM ME TO VOO.
YESTERDAY WAS DENYS COWAN'S DAY O' BIRTH!
31
♪OH, JIMMMm!♪
WHAT?
HEH. HEH.
HA-HA HEE-HEE! HO-HOO!
ANOTHER NEW YEAR'S RESOLUTION BITES THE DUST!